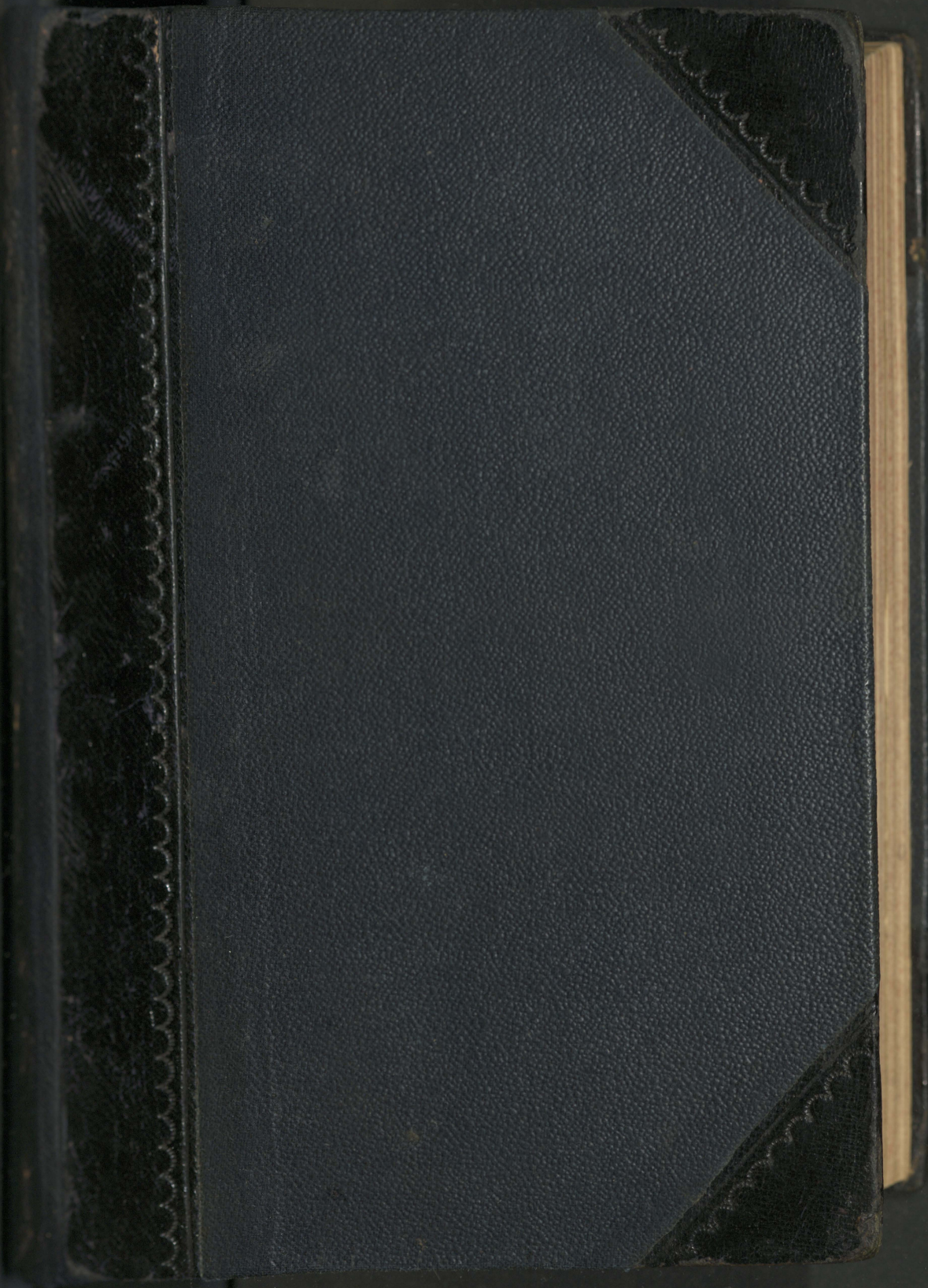






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Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

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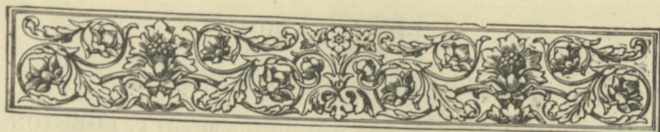
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❖ PROGRAMME. ❖

TOCCATA AND FUGUE IN D MINOR—Organ *Bach.*

Miss K. A. FIELD.

TRIOS, with accompaniment { "The Death of Trenchard"
for Harp and Horns { "The Gardener" } ... *Brahms.*

THE FEMALE CHOIR.

SCHERZO } from Quartet in E flat for Pianoforte, Violin,
FINALE } Viola, and Violoncello *Schumann.*

Miss M. E. WILSON, Miss G. COLLINS,
Mr. REVELL, and Mr. H. WALENN.

SONGS (MSS.) { "As the flight of a river"
{ "When stars are in the quiet skies", } *Roland Revell*
(Student).

Mr. ARTHUR APPLEBY.

"ÉTUDES SYMPHONIQUES"—Pianoforte *Schumann.*

Mr. CUTHBERT H. CRONK.

ROMANZA AND TOCCATA (MS.)—Violin *George B. J. Aitken*
(Student).

Miss ETHEL BARNES.

SONG "Under thy window" *A. Goring Thomas.*
Mr. H. LEWIS THOMAS.

TRIO IN E FLAT, for Pianoforte, Viola, and Clarinet *Mozart.*
Miss JESSIE DAVIES, Mr. A. WALENN, and Mr. P. EGERTON.

SONG "The Enchantress" ... *Hatton.*
Miss KATE LEWIS.

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Violin, Viola, and Violoncello... *Amy Horrocks.*
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TRIO "O sing to God" *Gounod.*
THE FEMALE CHOIR.

SOLOS by Misses WARDELL (Soprano) and DORE (Contralto).

ÉTUDE, "Automne" } Pianoforte *Chaminade.*
TOCCATA }
Miss LILY WEST.

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GAVOTTE IN E, for Violins alone *Bach.*
THE ENSEMBLE CLASS.

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Miss K. A. FIELD.

TRIOS, with accompaniment { "THE DEATH OF TRENAR" } Brahms.  
for Harps and Horns { "THE GARDENER" }

THE FEMALE CHOIR.

"THE DEATH OF TRENAR."

**W**EEP on the rocks of the winds that are roaring,  
Weep, O thou maiden of Inistore,  
And over the waves let thy fair head bend,  
Lovelier thou than the ghost of the mountains,  
That which at noon, in the brightness of the sun,  
Over the silence of Morven moves.  
Ah ! he is fallen, thy youth is lowly lying ;  
Pale sank he under Cathullin's sword.  
Valour no more shall thy true love awaken,  
The blood of kings on the field to shed.



Weep on the rocks of the winds that are roaring,  
 Weep, O thou maiden of Inistore.  
 Trenar, the beautiful Trenar died,  
 O maiden of Inistore !  
 His tawny dogs are howling at home,  
 His ghost they behold before them pass.  
 His bow in the hall is hanging unbended,  
 Nought moving where the hinds are reposing.  
 Weep on the rocks of the winds that are roaring,  
 Weep, O thou maiden of Inistore !

(Adapted from Ossian's "Fingal" by the Rev. Dr. Troutbeck.)

"THE GARDENER."

WHERE'ER my footsteps wander,  
 By hill or vale or wold,  
 'Mong all I see of fairest,  
 Thy beauty shows the rarest,  
 I greet thee a thousand-fold.

A wealth my garden yields me  
 Of blossoms fair and fine,  
 And oft in wreaths I wind them,  
 With thousand thoughts I bind them,  
 And greetings I intertwine.

To her I dare not give them,  
 She is too proud and fair ;  
 Yet though they all must perish,  
 The matchless love I cherish  
 I still in my heart shall bear.

(Translated from the German of Von Eichendorff by the  
 Rev. Dr. Troutbeck.)



SCHERZO } from Quartet in E flat for Pianoforte, Violin,  
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MISS M. E. WILSON, MISS G. COLLINS,  
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SONGS (MSS.) { "AS THE FLIGHT OF A RIVER" }  
 { "WHEN STARS ARE IN THE } *Roland Revell*  
                                           QUIET SKIES"                    (Student).

MR. ARTHUR APPLEBY.

"AS THE FLIGHT OF A RIVER."

**A**s the flight of a river  
 That flows to the sea,  
 My soul rushes ever  
 In tumult to thee.

A twofold existence,  
 I am where thou art ;  
 My heart in the distance  
 Beats close to thy heart.

Look up, I am near thee,  
 I gaze on thy face ;  
 I see thee, I hear thee,  
 I feel thine embrace.



As a magnet's control on  
 The steel it draws to it,  
 Is the charm of thy soul on  
 The thoughts that pursue it.

And absence but brightens  
 The eyes that I miss,  
 And custom but heightens  
 The spell of thy kiss.

It is not from duty,  
 Though that may be owed,—  
 It is not from beauty,  
 Though that be bestowed.

By all that I care for,  
 And all that I know,  
 Is that, without wherefore,  
 I worship thee so.

Through granite as breaketh  
 A tree to the ray,  
 As a dreamer forsaketh  
 The grief of the day.

My soul in its fever  
 Escapes unto thee ;  
 Oh ! dream to the griever,  
 Oh ! light to the tree.

A twofold existence,  
 I am where thou art ;  
 Hark, hear in the distance  
 The beat of my heart !

*Bulwer Lytton.*



"WHEN STARS ARE IN THE QUIET SKIES."

WHEN stars are in the quiet skies,  
Then most I pine for thee ;  
Bend on me, then, thy tender eyes,  
As stars look on the sea !

For thoughts, like waves that glide by night,  
Are stillest when they shine ;  
Mine earthly love lies hushed in light,  
Beneath the heaven of thine.

There is an hour when angels keep  
Familiar watch on men ;  
When coarser souls are wrapt in sleep,  
Sweet spirit, meet me then.

There is an hour when holy dreams,  
Through slumber fairest glide ;  
And in that mystic hour, it seems  
Thou shouldst be by my side.

The thoughts of thee too sacred are  
For daylight's common beam ;—  
I can but know thee as my star,  
My angel and my dream !

*Bulwer Lytton.*

"ÉTUDES SYMPHONIQUES"—Pianoforte ... *Schumann.*

MR. CUTHBERT H. CRONK.

ROMANZA AND TOCCATA (MS.)—Violin *George B. J. Aitken*  
(Student).

MISS ETHEL BARNS.



SONG ... "UNDER THY WINDOW" *A. Goring Thomas.*

MR. H. LEWIS THOMAS.

UNDER thy window I stand,  
And my boat is ready at hand ;  
Dear love, be free :  
Come over the lake with me.

In the sweet oleander grove,  
No flower is like thee, love,  
So fair to see :  
Come over the lake with me.

The water in moonlight flashes,  
But the light beams under thy lashes  
More witchingly :  
Come over the lake with me.

For love were those eyes made bright,  
'Tis love that those lips invite ;  
It needs must be :  
Come over the lake with me.

Like a bird that longs for its mate,  
The arms of thy lover wait,  
Sweet dove for thee :  
Come over the lake with me.

I have warbled my heart's wild lay,  
Our youth will bide but a day,  
O Nita, to-night be free :  
Come over the lake with me.

*Harold Boulton.*

TRIO in E flat, for Pianoforte, Viola, and Clarinet... *Mozart.*

MISS JESSIE DAVIES, MR. A. WALENN,  
AND MR. P. EGERTON.



SONG ... .. "THE ENCHANTRESS" ... .. Hatton.

MISS KATE LEWIS.

**B**Y the love of ages far,  
 By the rites which cowards shun,  
 I, from grave, and herb, and star,  
 Have my wand of triumph won.  
 Warriors I have brought to shame,  
 Turning glory to disgrace;  
 Kings have trembled when I came,  
 Reading doom upon my face.

But for thee—

My wild hair shall braided be  
 With the rose of richest breath,  
 With the jasmine white as death;  
 And my voice in music flow,  
 And mine eyes all gently glow;  
 O, believe me, love like ours  
 Is the power of magic powers!

I know where the storm is born  
 That shall break the strong earth's frame;  
 From the fierce volcano's horn,  
 Brimming o'er with living flame!  
 I could name the very cloud  
 Whence the tempest forth did sweep,  
 Which the strongest ship hath bowed—  
 Built to rule the rebel deep.

But for thee—

Shall be calm on earth and sea,  
 Gentle rivers, teeming mines,  
 Golden harvests, fragrant vines;  
 And a sunlight bland and warm,  
 And a moon of dreamy charm—  
 For believe me, love like ours  
 Is the power of magic powers!



EIGHT VARIATIONS on an Original Theme for Piano-  
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TRIO ... "O SING TO GOD" ... *Gounod.*

### THE FEMALE CHOIR.

SOLOS BY MISSES WARDELL (SOPRANO) AND DORE (CONTRALTO).

 SING to God your hymns of gladness,  
Ye loving hearts, your tribute pay;  
Your Lord is born this happy day.  
Then pierce the sky with songs of gladness,  
Disperse the shades of gloom and sadness;  
Your Lord is born this happy day.

Mark how the Mother lulls to slumber  
Her new-born Babe with tend'rest love,  
And guards her treasure from above!  
O blessed Child, with her who bore Thee,  
We, too, will kneel in faith before Thee,  
O God incarnate, we adore Thee.  
O sing to God, &c.

O Word of God for us incarnate,  
By faith we hear Thine angels sing  
Their hymns of praise to Thee their King.  
We join with them in adoration,  
We pour to Thee our supplication,  
That Thou would'st grant us, Lord, salvation.

*Rev. B. Webb.*



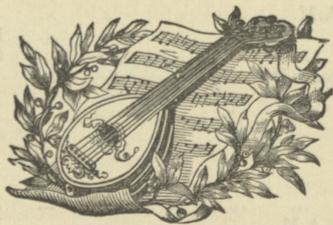
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## Potter Exhibition.

Founded by subscription, 1860, as a testimonial to

CIPRIANI POTTER (1792—1871),

Principal of the Academy from 1832 to 1859.

This is open for competition annually in December by Female or Male Candidates, at alternate elections, who shall then be and shall have been Students at the Academy for not less than two years, and it will be awarded to the one judged to evince the greatest merit in Pianoforte-playing.

The amount of the Exhibition is about £10 10s., which is appropriated towards the cost of a year's instruction in the Academy.

The next competition will be for Female Candidates.

### TRUSTEES:

W. H. CUMMINGS, J. F. H. READ, and the PRINCIPAL.

## Westmorland Scholarship.

Founded by subscription, 1861, in memory of

JOHN FANE, 11th Earl of Westmorland (1784—1859),

Founder of the Royal Academy of Music.

This is open for competition annually in December by Male and Female Vocalists in alternate years who must be Students in the Royal Academy of Music, between the ages of eighteen and twenty-four, and who must produce certificates of birth.

The amount of the Scholarship is about £9 9s., which will be appropriated towards the cost of a year's instruction in the Academy.

Further subscriptions towards the fund of this Scholarship will be applied to the increase of its annual value.

The next competition will be for Female Candidates.

### TRUSTEES:

F. CORDER, W. H. CUMMINGS, and F. WALKER.



## Sterndale Bennett Scholarship.

Founded by subscription, 1872, as a testimonial to

WILLIAM STERNDALE BENNETT, Kt., M.A. et Mus.D. Cantab.,  
D.C.L. Oxon., R.A.M. (1816—1875);

Principal of the Academy from 1866 to 1875.

This is open for competition biennially in April by Male Candidates, in any branch of Music, who must be British-born subjects, between the ages of fourteen and twenty-one years, and must produce certificates of birth.

Candidates must pass an Examination in general education previous to entering the musical competition. Subjects: Orthography and the other branches of English Grammar, Elementary Arithmetic, Rudiments of Geography, and English History; and, for Candidates above eighteen, any Foreign Language of their own choice.

A Candidate is exempt from the Literary Examination who can produce a certificate of either of the University Local Examinations.

The successful Candidate is entitled to two years' free instruction in the Academy.

The next competition will be held in April, 1894.

### TRUSTEES :

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## Parepa-Rosa Scholarship.

Founded by Carl Rosa, Esq., 1874, in memory of his Wife,

EUPHROSYNE PAREPA-ROSA (1836—1874),

Soprano Singer.

This is open for competition biennially in April by Female Vocalists between the ages of eighteen and twenty-two years, who must be British-born subjects, must not be nor ever have been Students in the Royal Academy of Music, and who must produce certificates of birth.

The successful Candidate is entitled to two years' free instruction in the Royal Academy of Music.

The next competition will be held in April, 1894.

### TRUSTEES :

A. RANDEGGER, CHAS. E. SPARROW, J. H. EVANS, and the PRINCIPAL.



## Sir John Goss Scholarship.

Founded by subscription, 1875, as a testimonial to

JOHN GOSS, Kt., Mus.D. Cantab., Hon. R.A.M. (1800—1880),

Composer, Organist of St. Paul's Cathedral, and Professor in the Academy.

This is open for competition by Chorister Boys (to be elected by the Council of the College of Organists).

The holder is entitled to three years' instruction in the Academy.

The Examination is held by the College of Organists.

Further subscriptions to the fund of this Scholarship will be appropriated to the increase of its annual value.

The next competition will be held in December, 1893.

### TRUSTEES :

Sir JOHN STAINER, M. E. WESLEY, and H. GOSS.

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## Lady Jenkinson's Thalberg Scholarship.

Founded by subscription raised by Lady Jenkinson, 1877, in memory of

SIGISMUND THALBERG (1812—1871),

Pianist and Composer.

This is open for competition biennially in December by Female and Male Pianists, at alternate elections, who must be British-born subjects, between the ages of fourteen and twenty-one years, and must produce certificates of birth.

Competitors must pass an Examination in general education before entering the Musical Competition; the subjects of, and the exemption from, which are the same as for the Sterndale Bennett Scholarship.

The Scholarship amounts to about £20 a year, which is appropriated towards the cost of two years' instruction in the Academy.

Further subscriptions to the fund of this Scholarship will be applied to the increase of its annual value.

The next competition will take place in December, 1893, and will be for Female Candidates.

### TRUSTEES :

Sir G. B. JENKINSON, Bart., SIGISMUND BRUZAUD,  
and the PRINCIPAL.



## John Thomas Welsh Scholarship.

Founded by subscription, 1883, collected mainly in the Principality, by

JOHN THOMAS

(Pencerdd Gwalia), Harpist to the Queen, 1883.

This is competed for triennially in September by Vocalists and Instrumentalists of both sexes, at alternate elections, who must be under eighteen years of age and produce certificates of birth. Candidates must not be, nor ever have been, pupils of any public metropolitan Institution for musical instruction, and either they or their parents must have been born in Wales.

The successful Candidate is entitled to three years' free instruction in the Royal Academy of Music.

The next competition will be by instrumentalists, and will be held in September, 1893.

TRUSTEES:

JOHN THOMAS, JOHN WILLIAMS, M.D., STEPHEN EVANS, and the  
PRINCIPAL.

## Henry Smart Scholarship.

Founded by subscription, 1880, in memory of

HENRY SMART (1813—1879),

Composer and Organist.

This is open for competition triennially in September by Male and Female Candidates, at alternate elections, who must be British-born subjects, under twenty years of age, and must produce certificates of birth.

The Scholarship amounts to about 16½ Guineas a year, which is appropriated towards the cost of three years' instruction in the Academy. In awarding this Scholarship special regard will be had to promise of excellence in Organ-playing and Musical Composition.

The next competition will be by Female Candidates in September, 1893.

TRUSTEES:

JOHN CLARKE CROSTHWAITE McCaul, G. A. OSBORNE,  
and the PRINCIPAL.



## Sainton=Dolby Scholarship.

Founded by subscription, 1886, in memory of

CHARLOTTE HELEN SAINTON-DOLBY, R.A.M. (1821—1885),

Contralto Singer and Composer.

This is open for competition triennially in January by Contralto and Soprano Vocalists, at alternate elections, between the ages of seventeen and twenty years, who must be British-born subjects, must not be, nor ever have been, Students in the Royal Academy of Music, and must produce certificates of birth.

The Scholarship amounts to 15 Guineas a year, which is appropriated towards the cost of three years' instruction in the Academy, and it is awarded to the Candidate who may be judged to display the best voice in conjunction with musical aptitude.

The next Competition will be for Contralto Vocalists and will be held in January, 1894.

### TRUSTEES :

WALTER MACFARREN, W. F. LOW, EDWARD LLOYD, and

CHARLES SANTLEY.

## Liszt Scholarship

Founded by subscription, 1886, in honour of

FRANZ LISZT, Hon. Canon, Ph.D., Hon. R.A.M. (1811—1886).

This is open for competition by Male and Female Candidates between the ages of fourteen and twenty years upon the day fixed for the beginning of the Examination in Musical Composition and Pianoforte-playing, and is awarded to the one who may be judged to evince the greatest merit in Pianoforte-playing or Composition.

It entitles the successful Candidate to three years' free instruction in the Academy, and, after that, a yearly sum to assist him or her in the extension of musical experience for two years on the Continent of Europe.

A fee of One Guinea must be paid by each Candidate on entering his or her name for competition.

Candidates must pass an Examination in general education before entering the Musical Competition, the subjects of which are English Orthography and Grammar, Elementary Arithmetic and the rudiments of Geography and English History. Exemption from this Examination can only be obtained by production of a Certificate by the Candidate that he or she has passed a satisfactory Examination at any of the local



or other Examinations held by any British University, or unless such Candidate at the time of Competition holds any other Scholarship at the Royal Academy of Music.

The next Competition will be in April, 1897, preceded by the Literary Examination.

TRUSTEES :

C. A. BARRY, ALFRED H. LITTLETON, and THOMAS THRELFALL.

### Bache Scholarship.

Supplementary to and incorporated with the LISZT SCHOLARSHIP.

Founded by subscription, 1888, in memory of

WALTER BACHE (1842—1888),

Pianist, Conductor, and Professor in the Academy.

### Macfarren Scholarship.

Founded by subscription, 1888, in memory of

SIR GEORGE ALEXANDER MACFARREN (1813—1887), M.A., R.A.M. ;

Mus. Doc. Cantab., Mus. Doc. Oxon., et Mus. Doc. Dub. ;

Professor of Music at the University of Cambridge ; and Principal of the Academy from 1875 to 1887.

This will be open for competition triennially in January by British-born Candidates, between the ages of fifteen and twenty-one years upon the day fixed for the beginning of the Examination in Musical Composition, and will be awarded for promise in Musical Composition. Certificates of birth must be produced. A fee of One Guinea must be paid by each Candidate on entering his or her name for competition.

Competitors must pass an Examination in general education before entering the Musical Competition, the subjects of which are the same as for the Sterndale Bennett Scholarship. Exemption from this Examination can only be obtained from the Committee of Management on production of such a certificate or evidence as they may think fit, and Candidates who have already passed a similar Examination, or have attained such a position at school or college as the Committee may determine to be sufficient, may also be exempted.

The successful Candidate is entitled to three years' tuition at the Royal Academy of Music. In cases of exceptional talent or promise this period may be extended to one year more. The holder of the Scholarship is ineligible for a second competition.

The Trustees are empowered to hand over, or otherwise deal with at their discretion, to the holder of the Scholarship any balance that may remain in their hands.

The next Competition will be held in January, 1895.

TRUSTEES :

WALTER MACFARREN, THOMAS THRELFALL, and the  
PRINCIPAL.



## Erard Centenary Scholarship.

The Gift of

DANIEL MAYER, Esq.,

In celebration of the Centenary of the establishment of  
Messrs. S. & P. Erard's business.

This Scholarship is open to all British-born subjects of either sex between the ages of fourteen and twenty-one, who shall not be, nor ever have been, Students at the Royal Academy of Music, the Royal College of Music, or the Guildhall School of Music. An Entrance Fee of One Guinea is payable by each Candidate. The successful Candidate will be entitled to receive three years' free tuition at the Royal Academy of Music, and in addition will have the loan of an Erard Grand Pianoforte during the same period.

The Competition for the above Scholarship took place on the 25th October, 1892.

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## Sainton Scholarship.

Founded by subscription, 1891, in memory of

PROSPER SAINTON,

Professor of the Violin at the Royal Academy of Music,  
1845—1890.

This Scholarship is to be awarded for promise in Violin-playing and will be competed for triennially. It is open to British-born subjects of either sex, who shall be under the age of eighteen years on the date of the musical examination. Candidates will be required to pay a fee of Half-a-Guinea on entering, and to produce such evidence of their age as the Trustees may require. No Candidate will be eligible to compete in the musical examination who shall have failed to pass such preliminary literary examination as shall be appointed by the Committee of Management, or to have produced such evidence of his or her literary qualifications as the Committee shall consider sufficient. The successful Candidate will be entitled to the benefit of the Scholarship funds for three years, subject to the usual conditions, which time, in cases of exceptional talent, may be extended to four years, at the discretion of the Committee. The Committee have power to withhold the Scholarship in any year upon the report of the Examiners that no fit Candidate has appeared. The holder of the Scholarship is ineligible for a second Competition.

The amount of the Scholarship Fund is subject to fluctuations. For the first year it will be about £31; for succeeding years, about £24.



The first Competition will take place on 30th March, 1893, the last day for receiving entries being the 15th March. The Literary Examination will be held on Monday, 27th March.

TRUSTEES :

AUGUSTUS LITTLETON, THOMAS THRELFALL, and the PRINCIPAL.

### Sir Michael Costa Scholarships.

The bequest of

MICHAEL COSTA, Kt., Hon. R.A.M. (1808—1882),

Composer and Conductor.

1. A Scholarship of £120 per annum, to be bestowed upon such English-born Male Student of the Academy as shall manifest the greatest ability for Composition (especially as respects the faculty of inventing melody), for the purpose of enabling him to continue his studies upon the Continent of Europe, and particularly in Germany. Such Scholarship to be tenable for five years, upon the condition that the Scholar is not, during his tenure of the Scholarship, to publish any composition; and if this condition be broken the Scholarship is to be forfeited.

2. Two Scholarships of £40 per annum each, to be bestowed upon English-born Students for the purpose of enabling them to pursue their studies in the Academy; and such Scholarships to be tenable for five years, upon the condition that the Scholars are not, during their tenure of the Scholarships, to accept any engagement for performing in public, upon pain of forfeiting the said Scholarships.

These Scholarships are not yet in operation.

### Goring Thomas Scholarship.

A Scholarship in memory of the late Arthur Goring Thomas, Composer, is in course of foundation, particulars of which will be duly announced.

*The holder of any of the above Scholarships or Exhibitions will, during the tenure of the same, be ineligible to compete for any other Scholarship.*

*In all cases the Scholar will be examined periodically, and if he or she does not give satisfactory proof of progress, shall forfeit the Scholarship, whereupon another Scholar will be elected for the remainder of the period.*



## MEMORIAL PRIZES.

**Sterndale Bennett Prize.**

A Purse of 10 Guineas is competed for annually in March by Female Pianists who have been studying in the Academy, without intermission, for the six consecutive preceding Terms, including the current Term, and it is awarded to the one who may be judged to play best a composition by Sir Sterndale Bennett, to be chosen by the Committee, and announced two months previous to the Competition.

**Parepa-Rosa Prize.**

A Gold Medal, bearing the portrait of Euphrosyne Parepa-Rosa, is competed for annually in July by Soprano, Tenor, Contralto, and Bass Singers, in alternate years, who shall have been studying in the Academy throughout the last three consecutive Terms, including the current Term, and is awarded to the one who may be judged to sing best pieces selected by the Committee, the names of which will be announced two months before the Competition.

**Charles Lucas Prize.**

A Silver Medal, from a design from T. Woolner, R.A., founded by subscription as a memorial of Charles Lucas, born 1808, died 1869 (Principal of the Academy from 1859 to 1866), is competed for annually in July by Composers who shall have been studying in the Academy throughout the three consecutive preceding Terms, and it is awarded to the one who may be judged to compose the best work, of which the subject shall be named by the Committee two months before the date of the Competition.

## TRUSTEES :

H. R. EYERS, STANLEY LUCAS, and FREDERICK WESTLAKE.

**Llewelyn Thomas Prize.**

The gift of HENRY EVILL, Esq., in memory of  
LLEWELYN THOMAS, M.D., Brussels,  
Hon Physician of the Academy.

A Gold Medal, for Declamatory English Singing, to be awarded in March to the Female Candidate—Soprano and Contralto in alternate years—who shall be judged to sing best the pieces chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding Terms, but no longer than three years from the date of the Competition.



### Heathcote Long Prize.

The gift of HEATHCOTE LONG, Esq.

A Purse of 10 Guineas is competed for annually in December by Male Pianists who have been studying in the Academy throughout three consecutive Terms, including the current Term, and is awarded to the Candidate judged to play best standard compositions, selected by the Committee from the works of some acknowledged masters, the titles of which will be announced two months before the Competition.

### Bonamy Dobree Prize.

The gift of BONAMY DOBREE, Esq.

A Purse of 10 Guineas is competed for annually in December by Violoncellists who have been studying in the Academy throughout the three consecutive preceding Terms, and is awarded to the one who may be judged to play best a composition for the Violoncello, the title of which will be announced two months before the trial, and to play best a piece at first sight.

### Evill Prize.

The gift of H. EVILL, Esq.

A Purse of 10 Guineas, for Declamatory English Singing, will be awarded in March to the Male Candidate—Bass and Tenor in alternate years—who shall be judged to sing best the pieces chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding Terms.

### Hine Gift.

The bequest of Miss MARY HINE (D. 1880).

The amount is £12, which is appropriated towards the cost of a year's instruction in the Academy. It is competed for annually in December by male and female Students of the Academy under seventeen years of age at the date of Competition, and will be awarded to the one who may be judged to have composed the best English Ballad, the poetry for which shall have been selected by the Committee and announced two months before the Competition.

TRUSTEES :

WALTER MACFARREN, C. STEGGALL, and FREDERICK WESTLAKE.



### **Sainton=Dolby Prize.**

A Purse of 5 Guineas will be competed for in December by Contraltos and Sopranos, in alternate years, who must have been studying in the Academy throughout the last three consecutive Terms, and will be awarded to the Candidate displaying the best voice in conjunction with musical aptitude. No holder of the Scholarship is eligible to compete for the prize.

### **Leslie Crotty Prize.**

The gift of FRED. LESLIE CROTTY, Esq.

A Prize of 10 Guineas will be awarded annually in June to the Baritone Student who shall be judged to display the best artistic ability in Recitative, Cantabile, and Dramatic renderings. The piece or pieces will be chosen by the donor of the prize and announced one month before the Competition. The Examiners on each occasion have power to withhold the prize in the event of their being of opinion that none of the candidates have displayed sufficient ability.

### **Charles Santley Prize.**

(REVIVED.)

The gift of CHARLES SANTLEY, Esq., Hon. R.A.M.

A Prize of 10 Guineas will be given for competition in March to Male and Female Students, in alternate years, who have been studying in the Academy during the six consecutive preceding Terms, and will be awarded to the Candidate who may be adjudged the best Accompanist. Candidates must be prepared to play one or more pieces at sight, and transpose, if required to do so by the Examiners. The Examiners on each occasion have power to withhold the prize in the event of their being of opinion that none of the Candidates have displayed sufficient ability.

### **Rutson Memorial Prizes.**

The gift of JOHN RUTSON, Esq., in memory of his Brother, the late  
ALBERT OSLIFF RUTSON.

A Prize of 6 Guineas will be awarded annually in December to Sopranos and Contraltos, in alternate years, who have been studying in the Academy during at least the nine consecutive preceding Terms, and have throughout made singing their principal study. The prize has been instituted for the especial encouragement of clear enunciation of words and steadiness of intonation in singing. The piece or pieces chosen for the Competition will be announced one month before the date thereof. The Examiners on each occasion will



have power to withhold the prize in the event of their being of opinion that no Candidate has attained a sufficiently high standard.

A Prize of like amount will be awarded on the same conditions to Tenors and to Baritones and Basses, in alternate years.

### **Louisa Hopkins Memorial Prize.**

The gift of EDWARD LLOYD, Esq., in memory of his Mother.

A Prize of 10 Guineas will be competed for in the month of March annually by Female Pianists who have been studying Pianoforte as their principal study in the Academy during the six preceding Terms, and will be awarded to the Competitor who may be judged to play best a composition to be chosen by the Committee and announced one month previous to the Competition. The Examiners on each occasion will have power to withhold the prize in the event of their being of opinion that no Candidate has attained a sufficiently high standard.

### **Robert Cocks Prizes.**

The gift of MESSRS. ROBERT COCKS & Co.

Two Prizes of 10 Guineas each will be competed for annually by Male and Female Pianists respectively, who shall have been studying at the Academy for six consecutive Terms, and shall not have already won any Scholarship, Exhibition, or Prize for Pianoforte Playing. The prizes will be awarded to the two best performers of a Pianoforte composition, to be selected by the Committee of Management. The first Competition for Females will take place 17th December, 1892, and for Males 25th March, 1893.

### **James Tubbs Prize.**

A gold-mounted Violin Bow, of their own manufacture, is presented annually by MESSRS. JAMES TUBBS & SON, and is awarded by the Examiners in Violin-playing to that Student, Male or Female, who shall, in their opinion, have made such progress in his or her studies as to deserve it.

### **Silvani and Smith Prize.**

A Wind Instrument of the value of 10 Guineas will be given for Competition triennially in June to Students who make a Wind Instrument their principal study, and will be awarded to the Competitor who shall be judged to play best the pieces chosen by the Committee, of which the titles will be announced one month before the contest.

The next Competition will be in June, 1894.

*\*\* The holders of any of these Memorial Prizes will not be admissible to a future competition on the same subject.*



## Worshipful Company of Musicians' Medal.

A Silver Medal is presented by the Company triennially to the most distinguished Student, Male or Female, in the Academy. The recipient is nominated, without competition or examination, by the Principal, assisted by two of his principal Professors to be named by himself.

The next award will be made in 1893.

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## Joseph Maas Memorial Prize.

This prize shall be competed for in each year by the then pupils of the particular School of Music which shall in that year have been selected by the Trustees acting under the Deed of Trust. The amount of the prize is £10, to be appropriated to the cost of a year's instruction in the selected Institution, and the competition is confined to Tenor Vocalists, who must be British subjects. The prize will be awarded to the candidate whose voice, mode of producing it, and general musical attainments will, in the opinion of the Examiners appointed by the Trustees, render him most likely to take the highest position before the public as a tenor singer. The Trustees have power to withhold the prize at any time if, in the opinion of the Examiners, no Candidate has evinced sufficient merit to entitle him thereto.

### TRUSTEES :

JOSEPH BENNETT, G. HOPE JOHNSTONE, and CHARLES LYALL.

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CERTIFICATES OF MERIT, SILVER MEDALS, AND BRONZE MEDALS are awarded for principal Studies, for Harmony, and for Elocution, and Books for Languages, at the Annual Examinations, to deserving pupils who have been studying in the Academy throughout the current academical year.

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Applications for the admission of Students to be made to the Secretary, at the Academy, from whom all particulars may be obtained, and by whom Subscriptions—either to the funds of the Academy or to those of the Westmorland, Sir John Goss, Thalberg, or Henry Smart Scholarships—will be received.

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*The Committee of Management desire to draw the attention of Fellows and Associates to the many privileges which they enjoy, and confidently invite those who do not already contribute to the Institution to become Annual Subscribers.*



## EXAMINATION INDEPENDENT OF ACADEMY TEACHING.

### The Metropolitan Examination of Musical Composers or Performers, and Teachers.

This is held in London, in the months of December and January. Successful Candidates are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to append to their names the initials L.R.A.M., and receive diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined. Names of Candidates must be sent to the Secretary on or before October 22nd next preceding the Examination. The Syllabus, containing full particulars, may be had on application to the Secretary.

### Licentiates of the Royal Academy of Music.

#### IN COMPOSITION.

|                                             |      |
|---------------------------------------------|------|
| Arkwright, Marian Ursula (T.)               | 1891 |
| Barber, Edwin Masterman (T.)                | 1887 |
| Bellamy, Catherine A. (T.)                  | 1887 |
| Bingley, Rev. John Thomas (T.)              | 1889 |
| Clark, Windeyer (T.)                        | 1889 |
| Curtis, Millie (T.)                         | 1889 |
| Dixon, Emily C. (T.)                        | 1887 |
| Ewer, D. C. Wilson (T.)                     | 1887 |
| Flitercroft, John Thomas (T.)               | 1888 |
| Grant, Emily Bessie, Mus. Bac. Oxon. (T.)   | 1889 |
| Havelock, George (T.)                       | 1888 |
| James, Frederick, Mus. Bac. Cantab. (C.)    | 1889 |
| Merrick, Frank (T.)                         | 1886 |
| Parkes, David (T.)                          | 1891 |
| Powell, Owen Henry (T.)                     | 1889 |
| Rowe, Richard Ingleton (T.)                 | 1890 |
| Turton, Mary Agnes (T.)                     | 1888 |
| Tutt, William Henry, Mus. Bac. Cantab. (C.) | 1883 |
| Whitfield, Alice (T.)                       | 1892 |

C—Composer and Teacher.

T—Teacher.

#### IN SINGING.

|                                            |      |                                      |      |
|--------------------------------------------|------|--------------------------------------|------|
| Ackerley, Sarah Ellen (T.)                 | 1889 | Fusselle, Kate (P.)                  | 1884 |
| Booker, Mary Louisa (P.)                   | 1891 | George, Isabel (P.)                  | 1884 |
| Buchanan, Jeanie (T.)                      | 1885 | Glover-Eaton, Frances Sarah (T.)     | 1890 |
| Brooks, Amy H. (T.)                        | 1887 | Gould, Louie A. J. (P. and T.)       | 1886 |
| Brown, Meredith (T.)                       | 1885 | Graves, Frank Scott (T.)             | 1889 |
| Clark, William (P.)                        | 1886 | Graves, Henry (T.)                   | 1890 |
| Coulthard, Matilda (T., English Singing)   | 1892 | Harvey, Louisa (T.)                  | 1884 |
| Devonshire, Amy Blanche (T., Singing)      | 1892 | Hyde, Fredk. Charles Field (T.)      | 1892 |
| Dobbie, Elizabeth Anne (P.)                | 1892 | Jones, Edith Emily (P.)              | 1890 |
| Drew, Rosa (Elementary Singing)            | 1889 | Joyce, Jane (Elementary Singing)     | 1889 |
| Dunkley, Frances E. (T.)                   | 1888 | Leeds, Bessie Mary (T.)              | 1889 |
| Dyson, W. Mann (T., English Singing)       | 1884 | Marshall, Florence (T.)              | 1890 |
| Frost, Amy Ann Eliza (P., English Singing) | 1892 | Mason, William (T., English Singing) | 1885 |
|                                            |      | May, Mary Louisa (T.)                | 1890 |
|                                            |      | McFarlane, Harriet (T.)              | 1889 |
|                                            |      | Michie, Pattie (T.)                  | 1888 |



## IN SINGING.—Continued.

|                                   |      |                                                           |      |
|-----------------------------------|------|-----------------------------------------------------------|------|
| Morris, Margaret (T.) ... ..      | 1886 | Tabram, Mary Elizabeth (T.) ...                           | 1891 |
| Moss, Arthur William (T.) ... ..  | 1889 | Vernay, Anne (T.) ... ..                                  | 1891 |
| Pearce, Lily (T.) ... ..          | 1891 | Vickers, Georgina Rebecca (T.,<br>English Singing) ... .. | 1892 |
| Picot, Joshua (P.) ... ..         | 1890 | Wilkinson, Rev. Wm. Farley (T.)                           | 1887 |
| Pitt, Robert John (T.) ... ..     | 1889 | Willis, Louisa Emilie (T., English<br>Singing) ... ..     | 1892 |
| Shapcott, Frederick John (T.) ... | 1891 |                                                           |      |
| Sunman, Henry (P.) ... ..         | 1886 |                                                           |      |

P—Performer.

T—Teacher.

## IN PIANOFORTE PLAYING.

|                                            |      |                                   |      |
|--------------------------------------------|------|-----------------------------------|------|
| Abraham, Evelena (P.) ... ..               | 1888 | Cover-Cover, Elizabeth (P.) ...   | 1884 |
| Adam, Lily (T.) ... ..                     | 1890 | Cox, Alice Helena (P.) ... ..     | 1887 |
| Amy, Alfred (P.) ... ..                    | 1887 | Cox, Annie Hake Hammond (P.)      | 1883 |
| Applin, May (T.) ... ..                    | 1886 | Crabtree, Hannah (T.) ... ..      | 1892 |
| Atkins, Elizabeth (T.) ... ..              | 1892 | Crankshaw, Mabel Franceys (P.)    | 1892 |
| Atterbury, Ethel T. ... ..                 | 1885 | Crewes, Jessie Paynter (T.) ...   | 1892 |
| Aubin, Nellie E. (P.) ... ..               | 1887 | Crisp, Annie Magner (P.) ... ..   | 1892 |
| Aubin, Susie Roof (P.) ... ..              | 1891 | Critchfield, Harriet (T.) ... ..  | 1891 |
| Ayers, Helen (P.) ... ..                   | 1884 | Crompton, Clara Katharine (T.)    | 1889 |
| Barnard, Louisa (P.) ... ..                | 1886 | Cross, Ethel (T.) ... ..          | 1892 |
| Barraud, Helen Margaret (T.) ...           | 1891 | Croxall, Annie Theresa (T.) ...   | 1892 |
| Bartlett, Emily (T.) ... ..                | 1892 | Crummack, Maud Harker (T.) ...    | 1891 |
| Bates, Joseph (T.) ... ..                  | 1885 | Cuthbert, Minnie (T.) ... ..      | 1889 |
| Beardwell, Edith Emma (T.) ...             | 1892 | Davey, Francis Saunders (P.) ...  | 1891 |
| Beaumont, Letitia ( <i>née</i> Spurr) (T.) | 1892 | Davies, Evelyn Harriot (T.) ...   | 1886 |
| Bellamy, Catherine A. (P.) ... ..          | 1884 | Davis, Margaret (T.) ... ..       | 1891 |
| Bentley, Emma Jane (T.) ... ..             | 1885 | Dawes, Agnes (T.) ... ..          | 1892 |
| Bennett, Minnie Deane (P.) ... ..          | 1889 | Dawson, Agnes (P.) ... ..         | 1889 |
| Bevan, Elizabeth (P.) ... ..               | 1891 | Dawson, Herbert James (T.) ...    | 1891 |
| Bilbe, Annie Louisa (T.) ... ..            | 1890 | Deeley, Effie (T.) ... ..         | 1891 |
| Bindon, Lilian A. Stephanie (T.)           | 1892 | De Paris, Constance Emily (T.)    | 1890 |
| Bittleston, Annie Rebecca (T.) ...         | 1892 | Doyle, Rosa H. (P.) ... ..        | 1888 |
| Blandford, Annie Jane (P.) ... ..          | 1889 | Dunworth, Henry (T.) ... ..       | 1886 |
| Bond, Lizzie Amanda Edwards (P.)           | 1890 | Durley, Lucy Elizabeth (P.) ...   | 1890 |
| Brockelhurst, Annie (P.) ... ..            | 1884 | Ellaby, Agnes Grace (T.) ... ..   | 1891 |
| Brown, Jane Helen (T.) ... ..              | 1888 | Elliott, Margaret (T.) ... ..     | 1891 |
| Bryett, Jane (T.) ... ..                   | 1887 | Ellis, Ada Sinclair (P.) ... ..   | 1891 |
| Buchanan, Kate (P.) ... ..                 | 1890 | Ellis, Ethelwyn Howard (P.) ...   | 1891 |
| Buchanan, Mary (P.) ... ..                 | 1884 | Ellis, Jessie Balfour (T.) ... .. | 1892 |
| Butcher, Mary Amelia (P.) ... ..           | 1882 | Fearn, Florence E. (T.) ... ..    | 1892 |
| Carnes, Arthur Augustus (T.) ... ..        | 1892 | Fellows, Eliza Frances (T.) ...   | 1891 |
| Carpmael, Jane (P.) ... ..                 | 1892 | Fitch, Lottie (T.) ... ..         | 1888 |
| Carr, Ellen Elizabeth (T.) ... ..          | 1892 | Ford, Mary W. (T.) ... ..         | 1887 |
| Carter, Margaret Helen (P.) ... ..         | 1890 | Foster, Augusta Josephine (P.)    | 1892 |
| Chapman, Margaret Ann (T.) ... ..          | 1891 | Fowles, Bernard Wm. (P.) ... ..   | 1892 |
| Chard, Frances Agnes (T.) ... ..           | 1892 | Fredericks, Helen (T.) ... ..     | 1892 |
| Charters, Margaret Alice (T.) ...          | 1891 | Freeman, Helen Maud (T.) ... ..   | 1892 |
| Cheshire, Alice Louisa (P.) ... ..         | 1885 | Frewer, Frank (P.) ... ..         | 1892 |
| Cochrane, Ethel (T.) ... ..                | 1887 | Gallatly, Dora (P.) ... ..        | 1885 |
| Cockburn, Louisa Jane (P.) ... ..          | 1891 | Gardner, Charles (P.) ... ..      | 1882 |
| Coleman, Charlotte (P.) ... ..             | 1892 | Gilbart, Ethel (T.) ... ..        | 1890 |
| Coley, Gratiana (T.) ... ..                | 1891 | Giles, Helen Frances (P.) ... ..  | 1892 |
| Cookson, Elizabeth (P.) ... ..             | 1884 | Godfray, Marion Ida (T.) ... ..   | 1892 |
| Cooper, Annie Elizabeth (T.) ... ..        | 1891 | Goodridge, Melora F. (T.) ... ..  | 1886 |
| Cooper, Ethel Mary (T.) ... ..             | 1892 | Greenland, Annie Maria (P.) ...   | 1883 |
| Cooper, George Wilmot (T.) ... ..          | 1890 | Green, Mary (T.) ... ..           | 1891 |
| Couchman, Edith Mary (P.) ... ..           | 1892 | Griffiths, Bessie (P.) ... ..     | 1890 |
| Court, John (T.) ... ..                    | 1890 | Gudgeon, John (P.) ... ..         | 1891 |



## IN PIANOFORTE PLAYING.—Continued.

|                                  |      |                                          |      |
|----------------------------------|------|------------------------------------------|------|
| Guest, Mary Ellen (T.)           | 1889 | Muller, Ada Madeline (T.)                | 1892 |
| Hall, Clara (T.)                 | 1892 | Murchison, Beatrice (P.)                 | 1884 |
| Hartley, Annie Austin (T.)       | 1890 | Muriel, Isabel Mary (T.)                 | 1888 |
| Hayes, Letitia Millie (T.)       | 1892 | Murray, Louisa (P.)                      | 1891 |
| Head, Jane (T.)                  | 1890 | Musgrave, Grace Ethel (T.)               | 1891 |
| Hensman, Caroline (T.)           | 1892 | Needham, Alicia Adelaide (P.) <i>née</i> |      |
| Heron, Joanna (T.)               | 1888 | Montgomery (Ada)                         | 1889 |
| Hewins, Mabel Maria (T.)         | 1890 | Newby, Caroline Gertrude (T.)            | 1887 |
| Heywood, Hattie (T.)             | 1892 | Norris, Ernest Edward Henry (T.)         | 1888 |
| Hillier, Lucy (P.)               | 1891 | Nunn, Elizabeth Annie (P.)               | 1884 |
| Hindle, James (P.)               | 1884 | Olson, Mary Amilie (P.)                  | 1885 |
| Hodgson, Emily Rose (Minna) (P.) | 1892 | Orellana, Belgly de (P.)                 | 1883 |
| Hoffman, Jacob (T.)              | 1885 | Orellana, Flora de (P.)                  | 1882 |
| Hollick, Clara (P.)              | 1888 | Palliser, Sybil (P.)                     | 1892 |
| Holdom, Annie Eliza (T.)         | 1887 | Pallot, Eliza (T.)                       | 1892 |
| Holme, Gertrude (T.)             | 1887 | Parkes, Margaret Ashwell (P.)            | 1884 |
| Horsfield, Eleanor Mercy (T.)    | 1886 | Parnell, Mary (T.)                       | 1886 |
| Hudson, Emily Gertrude (T.)      | 1886 | Parsons, Herbert Chas. (P.)              | 1892 |
| Hume, Gertrude (T.)              | 1891 | Payne, Louisa (T.)                       | 1884 |
| Humphries, Emily Mary (P.)       | 1884 | Peck, Clara (P.)                         | 1886 |
| Huxham, Annie (T.)               | 1890 | Phillips, Edith (T.)                     | 1886 |
| Ingham, Albert (T.)              | 1886 | Potter, Mary Constance (T.)              | 1891 |
| Isaac, Kate (T.)                 | 1892 | Power, Henrietta Maria (P.)              | 1885 |
| James, Lilla (T.)                | 1892 | Prince, Alfred (T.)                      | 1891 |
| Jennings, Edith (T.)             | 1892 | Quick, Amy Arnoll (T.)                   | 1890 |
| Johnson, Feakins Alfred (P.)     | 1883 | Quick, Ellen Mary (T.)                   | 1887 |
| Johnson, Mary Anne Barnes (T.)   | 1888 | Rea, Emma Mary (T.)                      | 1891 |
| Joll, Emma Mary (P.)             | 1885 | Richardson, Ada Louisa (T.)              | 1887 |
| Jones, Arthur Barclay (P.)       | 1891 | Richardson, Maud (T.)                    | 1892 |
| Jopling, Isabella Louisa (P.)    | 1885 | Roberts, Mary Felicia (T.)               | 1892 |
| Joste, Annie Marguerite (T.)     | 1891 | Robson, Mary (T.)                        | 1888 |
| Keeble, Grace (P.)               | 1890 | Ross, Elizabeth Frances (T.)             | 1889 |
| Keene, Frederick Andrew (P.)     | 1891 | Ross, Lillian Georgina Mattie (T.)       | 1891 |
| Keep, Annie Eliza (T.)           | 1891 | Round, Kate (T.)                         | 1887 |
| Knight, Hilda Mary (T.)          | 1891 | Rowe, Geo. Middleton (P.)                | 1892 |
| Langford, Samuel (T.)            | 1892 | Rowland, Charles (P.)                    | 1882 |
| Lawley, Rose Harriet (T.)        | 1891 | Sanford, Mary Gordon (P.)                | 1890 |
| Lea, Louisa Kate (T.)            | 1889 | Schwier, Walter Frederick (P.)           | 1886 |
| Lean, Edith Amy (P.)             | 1885 | Senior, Edwin (T.)                       | 1886 |
| Leigh, Ada (P.)                  | 1890 | Shorland, Mary Elizabeth (P.)            | 1885 |
| Le Sueur, Louisa Jane (P.)       | 1892 | Smith, Anne Elizabeth (T.)               | 1888 |
| Lewis, Lilian (P.)               | 1888 | Smith, Rosa (T.)                         | 1885 |
| Linton, Alice Mary (T.)          | 1885 | Smout, Ida (T.)                          | 1891 |
| Llewellyn, Kate (P.)             | 1882 | Smyth, Isabella Stuart (P.)              | 1882 |
| Lockwood, Eva (T.)               | 1892 | Spedding, Esther Alice (P.)              | 1892 |
| Lomas, William (P.)              | 1882 | Standen, Helen Melville (T.)             | 1885 |
| Louch, William (T.)              | 1885 | Stansfield, Kate (T.)                    | 1889 |
| Macleane, Lottie (T.)            | 1886 | Stephenson, Edith Gertrude (P.)          | 1888 |
| McBlain, Bertha (T.)             | 1886 | Stephenson, Lucy Eliza (P.)              | 1889 |
| M'Kechnie, Edith C. E. (P.)      | 1889 | Stericker, Arthur Cass (P.)              | 1892 |
| Maddle, Maud Mary (T.)           | 1888 | Strettell, Harriett A. (P.)              | 1885 |
| Marsh, Mary Elizabeth (P.)       | 1885 | Sturge, Alice Margaret (T.)              | 1891 |
| Marshall, Marian Isabella (T.)   | 1892 | Surridge, Constance E. (T.)              | 1892 |
| Mattheson, Emily (P.), late Miss |      | Susman, Rachael (T.)                     | 1892 |
| Pugh                             | 1887 | Tallant, Catherine Alice (P.)            | 1888 |
| May, Ethel Frances (T.)          | 1886 | Tarbolton, Mary Susanna (T.)             | 1892 |
| Mitchell, Madeline Ginder (P.)   | 1885 | Taylor, Annie (T.)                       | 1891 |
| Moore, Eleanor (P.)              | 1888 | Taylor, Martha (T.)                      | 1890 |
| Mossop, Lillie Louisa (P.)       | 1892 | Tendall, Eliza (T.)                      | 1891 |
| Mott, Beatrice Elizabeth (T.)    | 1892 | Thompson, Alice Naish (P.)               | 1882 |



## IN PIANOFORTE PLAYING.—Continued.

|                                  |      |                              |      |
|----------------------------------|------|------------------------------|------|
| Thomson, Elizabeth Georgina (P.) | 1890 | Watson, Ethel Frances (P.)   | 1891 |
| Thomson, Jane Rodney (P.)        | 1882 | Watts, Edith (T.)            | 1888 |
| Threadgold, Lottie Maria (T.)    | 1888 | Webster, Clarinda A. (P.)    | 1884 |
| Tims, Clara (T.)                 | 1887 | Whipp, Edith Anice (T.)      | 1890 |
| Tonge, May Severn (P.)           | 1890 | Whitehead, Alfred Wm. (T.)   | 1892 |
| Tozer, Augustus E. (P.)          | 1882 | Whitehead, Samuel (T.)       | 1887 |
| Travers, Mary (P.)               | 1885 | Wilcockson, Elizabeth (T.)   | 1890 |
| Tregillus, Beatrice Mabel (P.)   | 1890 | Wilkins, Kate Annie (P.)     | 1891 |
| Vause, Charles Wm. (T.)          | 1892 | Wilmot, Caroline Dudley (T.) | 1890 |
| Veaco, John George (T.)          | 1889 | Winterbottom, Fanny (T.)     | 1891 |
| Wagner, Frederick (P.)           | 1886 | Wintle, Lucy (P.)            | 1891 |
| Walker, Ellen (P.)               | 1886 | Yates, James Herbert (T.)    | 1891 |
| Walker, Herbert (T.)             | 1886 | Yorke, Marion Courtenay (T.) | 1892 |
| Wall, Emily Gertrude (T.)        | 1891 | Young, Edith Maurice (T.)    | 1886 |

P—Performer and Teacher.

T—Teacher.

## IN ORGAN PLAYING.

|                         |      |                                       |      |
|-------------------------|------|---------------------------------------|------|
| Allison, Malcolm        | 1888 | Hudson, Henry                         | 1884 |
| Barrow, William Henry   | 1884 | Huntley, George Frederick (Mus. Bac.) | 1888 |
| Bennett, Thomas Herbert | 1891 | Jones, George Evan                    | 1888 |
| Clarke, John Charles    | 1885 | Mander, R. Yates                      | 1886 |
| Cox, W. Haydn           | 1886 | New, Albert E.                        | 1888 |
| Dewberry, Frederick     | 1883 | Oake, Alfred                          | 1887 |
| (Mus. Bac. Cantab.)     |      | Sinclair, George Robertson            | 1887 |
| Dudeney, Thomas James   | 1885 | Sippel, Henry Hallvar                 | 1884 |
| Flitcroft, John Thomas  | 1888 | Stocks, William Henry                 | 1887 |
| Hey, Arthur             | 1891 | Tiltman, Henry Thomas                 | 1891 |
| Hoggett, Thomas James   | 1892 | Vinnicombe, Edward Moxhay             | 1889 |
| Hopper, Richard J. E.   | 1887 |                                       |      |
| (Mus. Bac. Cantab.)     |      |                                       |      |

## IN ORCHESTRAL INSTRUMENTS.

|                                               |      |                                                   |      |
|-----------------------------------------------|------|---------------------------------------------------|------|
| Ball, Reginald Vercoe ( <i>Violin</i> )       | 1891 | Kelly, Annie Elizabeth Mary ( <i>Violin</i> )     | 1891 |
| Barnby, Alice (P.) ( <i>Harp</i> )            | 1892 | Lavington, Amy Eleanor ( <i>Harp</i> )            | 1889 |
| Booth, John Richardson (P.) ( <i>Violin</i> ) | 1892 | MacDermott, Harry Stanley (T.) ( <i>Violin</i> )  | 1892 |
| Buffey, Thomas Goodburn ( <i>Violin</i> )     | 1889 | Milligan, Frances McGregor (P.) ( <i>Violin</i> ) | 1892 |
| Chartres, Emily Florence ( <i>Violin</i> )    | 1889 | Morris, Andrew ( <i>Violin</i> )                  | 1889 |
| Dunworth, James ( <i>Violin</i> )             | 1884 | Morris, Joseph ( <i>Clarinet</i> )                | 1889 |
| Fricker, Minnie Mott (P.) ( <i>Harp</i> )     | 1892 | Paton, Letitia Mary (T.) ( <i>Violin</i> )        | 1892 |
| Gardiner, Beryl ( <i>Violin</i> )             | 1891 | Peters, Chas. Furness (P.) ( <i>Violin</i> )      | 1892 |
| Gray, Ellen Louisa ( <i>Harp</i> )            | 1889 | Serle, Alfred Ernest (P.) ( <i>Violin</i> )       | 1892 |
| Grimm, Eugen (P.) ( <i>Violoncello</i> )      | 1888 | Slocombe, Alfred John (P.) ( <i>Violin</i> )      | 1892 |
| Guyer, John Fisher ( <i>Violin</i> )          | 1888 | Turrell, Thos. Edward ( <i>Clarinet</i> )         | 1882 |
| Hughes, James Stamford ( <i>Clarinet</i> )    | 1891 |                                                   |      |
| Hunt, Hubert Walter ( <i>Violin</i> )         | 1888 |                                                   |      |
| Jones, Edward ( <i>Violin</i> )               | 1887 |                                                   |      |

P—Performer and Teacher.

T—Teacher.

## IN BAND-MASTERSHIP.

|                      |      |                       |      |
|----------------------|------|-----------------------|------|
| Browne, John Barrett | 1882 | Godfrey, Daniel Evers | 1890 |
| Evans, Christopher   | 1884 | Miller, George        | 1882 |

ROYAL ACADEMY OF MUSIC,  
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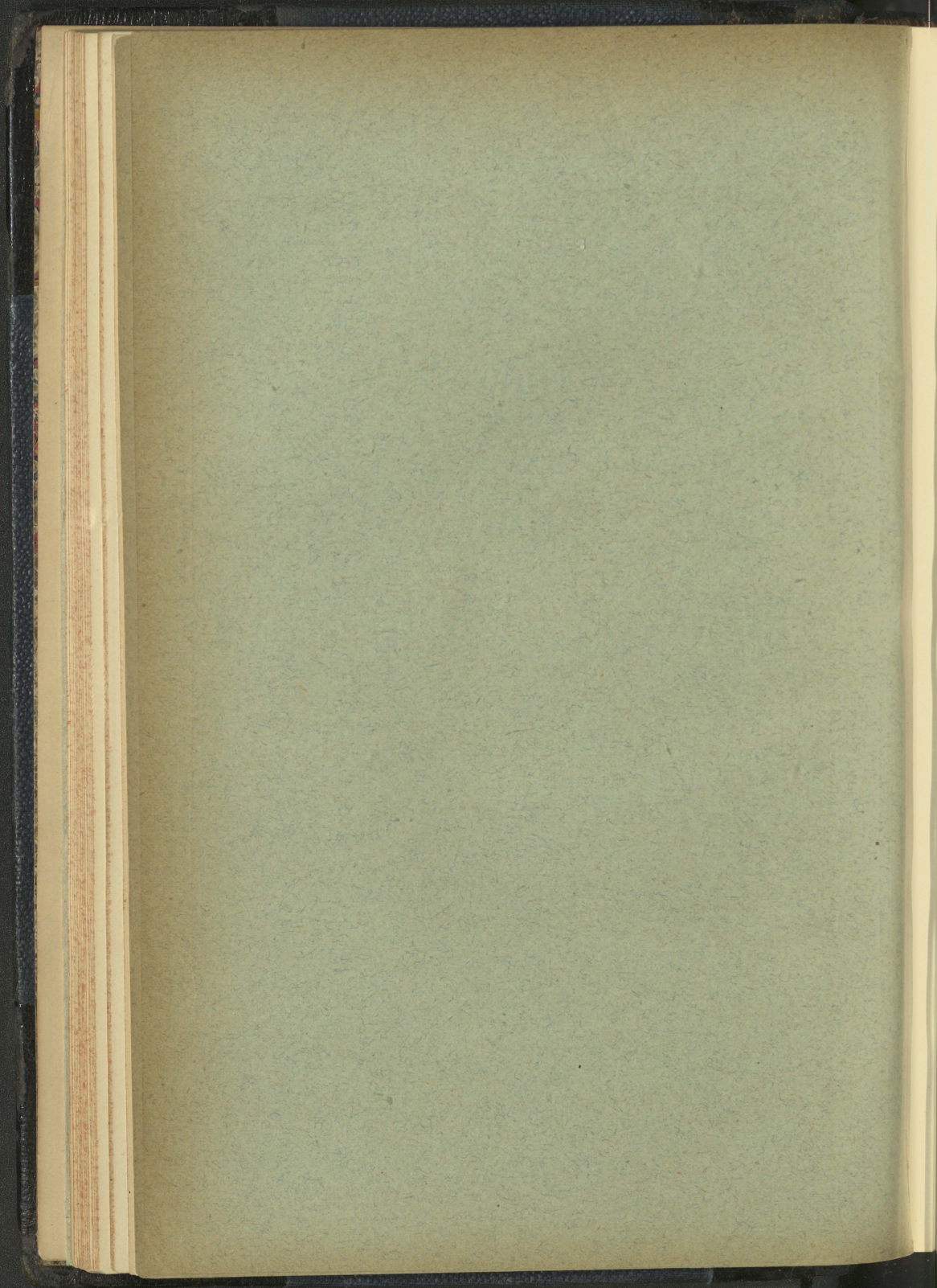
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B.—Students who distinguish themselves in the musical profession after quitting the Institution, may be elected, by the Directors, Fellows of the Royal Academy of Music.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

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# ❧ The Orchestra. ❧

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Mr. Frye-Parker, W. †  
*(Principal).*  
 " Antonietti.\*  
 Miss Bankart.\*  
 " Byford.\*  
 Mr. Cathie, P.\*  
 Miss Collins.\*  
 Mr. Dyson.\*  
 Miss Easton.\*  
 Mr. Elliott.\*  
 Miss Fuchs.\*  
 Mr. Greenhead.\*  
 " Hinton.\*  
 " Jacobi.\*  
 " Maney.\*  
 Miss Macdonald.\*  
 " Nott.\*  
 Mr. Ralph.\*  
 Miss Robinson, K.\*  
 " Reynolds.\*  
 " Rooke.\*  
 " Sayer.\*  
 " Tunks.\*  
 " Turner.\*  
 " Walenn.\*  
 " Williams.\*

## Second Violins.

Mr. Szczepanowski, L. †  
*(Principal).*  
 " Audus.\*  
 Miss Burmester.\*  
 " Carr-Smith.\*  
 " Charles.\*  
 " Cobb.\*  
 " Cornish, M.\*  
 Mr. Davies.\*  
 Miss Durham.\*  
 Mr. Green.\*  
 Miss Henniker.\*  
 " Jay.\*  
 " Jones, E. M.\*  
 Mr. King.\*  
 Miss Maurice.\*  
 " Nash.\*  
 " Phillips.\*  
 Mr. Saker.\*

## Second Violins *(continued).*

Miss Stern.\*  
 " Sturgeon.\*  
 " Scruby, J.\*  
 " Scruby, E.\*  
 " Stelfox.\*  
 Mr. Vionnee.\*  
 Miss Wilson, K.\*

## Violas.

Mr. Hann, W. H.  
*(Principal).*  
 " Channell. †  
 Miss Clifford.\*  
 Mr. Dyson, A. E. †  
 Miss Einhauser.\*  
 Mr. Reynolds, T.  
 " Revell, R.\*  
 " Street, G.\*  
 " Walenn, A.\*  
 " Waud, W. V. †

## Violoncellos.

Mr. Howell.  
*(Principal).*  
 " Hann, C.\*  
 " Gill, C. H. A. †  
 Miss Hall.\*  
 Mr. Parker, B.\*  
 Miss Vernet.\*  
 Mr. Walenn, H.\*  
 " Woodward.\*

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Mr. White, A. C.  
*(Principal).*  
 " Carrodus, E. A.  
 " Griffiths, W.  
 " Harper, A. E. †  
 " Harper, C. †  
 " Kendall, F.  
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Mr. Mann, T. E.  
 " Williams, J.  
 " Standen, J.  
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## ❖ PROGRAMME. ❖

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OVERTURE ... .. "Anacreon" ... .. Cherubini.

ARIA ... .. "Hear ye, Israel" (*Elijah*) ... .. Mendelssohn.

Miss MINNIE ROBINSON.

MASSIG LANGSAM } (Concerto in B flat), Op. 18—Pianoforte\* Goetz.  
LANGSAM }

Miss EDITH WILLIAMS.

ARIA ... .. "O Lisbona" (*Don Sebastian*) ... .. Donizetti.

Mr. TOM JAMES.

CONCERTO IN D MINOR, No. 3, Op. 58—Violin ... .. Max Bruch.

Miss E. REYNOLDS.

"MIGNON'S SONG" ... .. Liszt.

Miss VIOLET ROBINSON.



ALLEGRO BRILLANTE (Concerto in E flat)—Harp

*Parish Alvars.*

Miss A. E. M. CARNES.

ARIA ... "Convien partir" (*La Fille du Regiment*)

*Donizetti.*

Miss ELSIE MACKENZIE.

MODERATO ASSAI } (Concerto in D minor), Op. 70—Pianoforte †  
ALLEGRO ASSAI }

*Rubinstein.*

Miss M. MOLYNEUX.

ACCOMPANIST ...

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THE HARP BY MESSRS. S. & P. ERARD.

\* THE PIANOFORTE BY MESSRS. S. & P. ERARD.

† THE PIANOFORTE BY MESSRS. JOHN BROADWOOD AND SONS.







## PROGRAMME.

.....

*No Repetition of a Piece, or recall of a Performer, is  
allowed at these Concerts.*

.....

OVERTURE ... "ANACREON" ... Cherubini.

ARIA ... "HEAR YE, ISRAEL" (*Elijah*) Mendelssohn.

MISS MINNIE ROBINSON.

**H**EAR ye, Israel,  
Hear what the Lord speaketh :  
" Oh, hadst thou heeded My commandments."  
Who hath believed our report ;  
To whom is the arm of the Lord revealed ?



## RECITATIVE.

Thus saith the Lord, the Redeemer of Israel, and His Holy One, to him oppressed by Tyrants : thus saith the Lord :—"I am He that comforteth : be not afraid, for I am thy God, I will strengthen thee. Say, who art thou, that thou art afraid of a man that shall die ; and forgettest the Lord thy Maker, who hath stretched forth the heavens, and laid the earth's foundations ? Say, who art Thou ? I am He that comforteth, I will strengthen thee."

MASSIG LANGSAM { (Concerto in B flat), } Pianoforte \* Goetz.  
LANGSAM { Op. 18 }

Miss EDITH WILLIAMS.

ARIA ... "O LISBONA" (*Don Sebastian*) ... *Donizetti*.

Mr. TOM JAMES.

## RECITATIVO.

**G**IOCO di rea fortuna, povero Camoens ! d'alcazar sul piano, per morto abbandonato, poscia in crudele schiavitù ridotto, rotti i tuoi ceppi alfine, fia pur vero, che il cielo impietosito, riveder ti conceda il patrio lito ?

---

\* The Pianoforte by Messrs. S. & P. ERARD.



## ROMANZA.



LISBONA, alfin ti miro,  
 Riedo alfine, o patria a te,  
 L'aura tua ch' io sento e spiro,  
 Vita nuova infonde in me !  
 Scordo l'ansie e l'aspra guerra,  
 Che il destin mi fè soffrir,  
 Ti riveggo o sacra terra,  
 Or può farmi il ciel morir !  
 Pur languente in suol straniero,  
 Senza speme di mercè,  
 Era il cor del prigioniero,  
 Dolce patria, ognor con te !

CONCERTO in D minor, No. 3, Op. 58—Violin ...*Max Bruch.*

MISS E. REYNOLDS.

"MIGNON'S SONG" ... .. *Liszt.*

MISS VIOLET ROBINSON.

**K**NOW'ST thou the land where citrons are in bloom ?

The orange glows amidst a leafy gloom,  
 A gentle breeze from cloudless heaven blows  
 The myrtle still and high the laurel grows.  
 Know'st thou it well ?

Ah ! there, Ah ! there, Ah ! there  
 Would I with thee, oh, my beloved, fare.



Know'st thou the house, the column's lofty height ?  
 Bright is the hall, the chamber shines with light ;  
 And marble statues seem to look on me  
 Saying, " Poor child, what have they done to thee ?"  
 Know'st thou it well ?  
 Ah ! there, Ah ! there, Ah ! there  
 Would I with thee, oh, my protector, fare.

Know'st thou the mountain and its cloudy crest ?  
 The loaded mule its way gropes through the mist,  
 In caverns dwells the ancient dragon's brood,  
 The rock descends and over it the flood.  
 Know'st thou it well ?  
 Know'st thou the land ? know'st thou the house ?  
 The mountain path, know'st thou it well ?  
 Ah ! there, Ah ! there, Ah ! there,  
 On yonder path, oh, father, let us fare.  
 Ah ! there, on yonder path, oh, father,  
 Oh, my protector, beloved, Ah ! there !

ALLEGRO BRILLANTE (Concerto in E flat)—Harp \*  
*Parish Alvars.*

MISS A. E. M. CARNES.

---

\* The Harp by Messrs. S. & P. ERARD.



ARIA ...“CONVIEN PARTIR” (*La Fille du Regiment*) Donizetti.

MISS ELSIE MACKENZIE.

CONVIEN partir !  
 O miei compagni d' arme,  
 E d' ora in poi, lontan  
 Da voi fuggir !  
 Ma per pietà !  
 Celate a me quel pianto,  
 Ha il vostro duol per il cor  
 Di Maria, suprèmo incanto,  
 Convien partir ;  
 Ah ! per pietà !  
 Celate il vostro pianto,  
 Addio, convien partir.

Convien partir,  
 O voi che nel mio core  
 Destaste i primi palpiti  
 I palpiti d'amore  
 Ed il piacer con me partiste e 'l pianto ;  
 M' offron dell' or in cambio  
 Di quel ben puro, soltanto.  
 Convien partir !  
 Ah ! per pietà ! &c.

MODERATO ASSAI (Concerto in D)  
 ALLEGRO ASSAI { minor), Op. 70 } Pianoforte † Rubinstein.

MISS M. MOLYNEUX.

† The Pianoforte by Messrs. JOHN BROADWOOD and SONS.



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Principal of the Academy from 1832 to 1859.

This is open for competition annually in December by Female or Male Candidates, at alternate elections, who shall then be and shall have been Students at the Academy for not less than two years, and it will be awarded to the one judged to evince the greatest merit in Pianoforte-playing.

The amount of the Exhibition is about £10 10s., which is appropriated towards the cost of a year's instruction in the Academy.

The next competition will be for Female Candidates.

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## Westmorland Scholarship.

Founded by subscription, 1861, in memory of

JOHN FANE, 11th Earl of Westmorland (1784—1859),

Founder of the Royal Academy of Music.

This is open for competition annually in December by Male and Female Vocalists in alternate years who must be Students in the Royal Academy of Music, between the ages of eighteen and twenty-four, and who must produce certificates of birth.

The amount of the Scholarship is about £9 9s., which will be appropriated towards the cost of a year's instruction in the Academy.

Further subscriptions towards the fund of this Scholarship will be applied to the increase of its annual value.

The next competition will be for Female Candidates.

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## Sterndale Bennett Scholarship.

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 WILLIAM STERNDALE BENNETT, Kt., M.A. et Mus.D. Cantab.,  
 D.C.L. Oxon., R.A.M. (1816—1875);

Principal of the Academy from 1866 to 1875.

This is open for competition biennially in April by Male Candidates, in any branch of Music, who must be British-born subjects, between the ages of fourteen and twenty-one years, and must produce certificates of birth.

Candidates must pass an Examination in general education previous to entering the musical competition. Subjects: Orthography and the other branches of English Grammar, Elementary Arithmetic, Rudiments of Geography, and English History; and, for Candidates above eighteen, any Foreign Language of their own choice.

A Candidate is exempt from the Literary Examination who can produce a certificate of either of the University Local Examinations.

The successful Candidate is entitled to two years' free instruction in the Academy.

The next competition will be held in April, 1894.

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Soprano Singer.

This is open for competition biennially in April by Female Vocalists between the ages of eighteen and twenty-two years, who must be British-born subjects, must not be nor ever have been Students in the Royal Academy of Music, and who must produce certificates of birth.

The successful Candidate is entitled to two years' free instruction in the Royal Academy of Music.

The next competition will be held in April, 1894.

### TRUSTEES :

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## Sir John Goss Scholarship.

Founded by subscription, 1875, as a testimonial to

JOHN GOSS, Kt., Mus.D. Cantab., Hon. R.A.M. (1800—1880),  
Composer, Organist of St. Paul's Cathedral, and Professor in the  
Academy.

This is open for competition by Chorister Boys (to be elected by the Council of the College of Organists).

The holder is entitled to three years' instruction in the Academy.

The Examination is held by the College of Organists.

Further subscriptions to the fund of this Scholarship will be appropriated to the increase of its annual value.

The next competition will be held in December, 1893.

### TRUSTEES:

Sir JOHN STAINER, M. E. WESLEY, and H. GOSS.

## Lady Jenkinson's Thalberg Scholarship.

Founded by subscription raised by Lady Jenkinson, 1877, in memory of

SIGISMUND THALBERG (1812—1871),

Pianist and Composer.

This is open for competition biennially in December by Female and Male Pianists, at alternate elections, who must be British-born subjects, between the ages of fourteen and twenty-one years, and must produce certificates of birth.

Competitors must pass an Examination in general education before entering the Musical Competition; the subjects of, and the exemption from, which are the same as for the Sterndale Bennett Scholarship.

The Scholarship amounts to about £20 a year, which is appropriated towards the cost of two years' instruction in the Academy.

Further subscriptions to the fund of this Scholarship will be applied to the increase of its annual value.

The next competition will take place in December, 1893, and will be for Female Candidates.

### TRUSTEES:

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and the PRINCIPAL.



## John Thomas Welsh Scholarship.

Founded by subscription, 1883, collected mainly in the Principality, by

JOHN THOMAS

(Pencerdd Gwalia), Harpist to the Queen, 1883.

This is competed for triennially in September by Vocalists and Instrumentalists of both sexes, at alternate elections, who must be under eighteen years of age and produce certificates of birth. Candidates must not be, nor ever have been, pupils of any public metropolitan Institution for musical instruction, and either they or their parents must have been born in Wales.

The successful Candidate is entitled to three years' free instruction in the Royal Academy of Music.

The next competition will be by instrumentalists, and will be held in September, 1893.

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PRINCIPAL.

## Henry Smart Scholarship.

Founded by subscription, 1880, in memory of

HENRY SMART (1813—1879),

Composer and Organist.

This is open for competition triennially in September by Male and Female Candidates, at alternate elections, who must be British-born subjects, under twenty years of age, and must produce certificates of birth.

The Scholarship amounts to about 16½ Guineas a year, which is appropriated towards the cost of three years' instruction in the Academy. In awarding this Scholarship special regard will be had to promise of excellence in Organ-playing and Musical Composition.

The next competition will be by Female Candidates in September, 1893.

TRUSTEES:

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and the PRINCIPAL.



## Sainton=Dolby Scholarship.

Founded by subscription, 1886, in memory of

CHARLOTTE HELEN SAINTON-DOLBY, R.A.M. (1821—1885),

Contralto Singer and Composer.

This is open for competition triennially in January by Contralto and Soprano Vocalists, at alternate elections, between the ages of seventeen and twenty years, who must be British-born subjects, must not be, nor ever have been, Students in the Royal Academy of Music, and must produce certificates of birth.

The Scholarship amounts to 15 Guineas a year, which is appropriated towards the cost of three years' instruction in the Academy, and it is awarded to the Candidate who may be judged to display the best voice in conjunction with musical aptitude.

The next Competition will be for Contralto Vocalists and will be held in January, 1894.

### TRUSTEES :

WALTER MACFARREN, W. F. LOW, EDWARD LLOYD, and

CHARLES SANTLEY.

## Liszt Scholarship.

Founded by subscription, 1886, in honour of

FRANZ LISZT, Hon. Canon, Ph.D., Hon. R.A.M. (1811—1886).

This is open for competition by Male and Female Candidates between the ages of fourteen and twenty years upon the day fixed for the beginning of the Examination in Musical Composition and Piano-forte-playing, and is awarded to the one who may be judged to evince the greatest merit in Pianoforte-playing or Composition.

It entitles the successful Candidate to three years' free instruction in the Academy, and, after that, a yearly sum to assist him or her in the extension of musical experience for two years on the Continent of Europe.

A fee of One Guinea must be paid by each Candidate on entering his or her name for competition.

Candidates must pass an Examination in general education before entering the Musical Competition, the subjects of which are English Orthography and Grammar, Elementary Arithmetic and the rudiments of Geography and English History. Exemption from this Examination can only be obtained by production of a Certificate by the Candidate that he or she has passed a satisfactory Examination at any of the local



or other Examinations held by any British University, or unless such Candidate at the time of Competition holds any other Scholarship at the Royal Academy of Music.

The next Competition will be in April, 1897, preceded by the Literary Examination.

TRUSTEES :

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### Bache Scholarship.

Supplementary to and incorporated with the LISZT SCHOLARSHIP.

Founded by subscription, 1888, in memory of

WALTER BACHE (1842—1888),

Pianist, Conductor, and Professor in the Academy.

### Macfarren Scholarship.

Founded by subscription, 1888, in memory of

SIR GEORGE ALEXANDER MACFARREN (1813—1887), M.A., R.A.M. ;  
Mus. Doc. Cantab., Mus. Doc. Oxon., et Mus. Doc. Dub. ;

Professor of Music at the University of Cambridge ; and Principal of the Academy from 1875 to 1887.

This will be open for competition triennially in January by British-born Candidates, between the ages of fifteen and twenty-one years upon the day fixed for the beginning of the Examination in Musical Composition, and will be awarded for promise in Musical Composition. Certificates of birth must be produced. A fee of One Guinea must be paid by each Candidate on entering his or her name for competition.

Competitors must pass an Examination in general education before entering the Musical Competition, the subjects of which are the same as for the Sterndale Bennett Scholarship. Exemption from this Examination can only be obtained from the Committee of Management on production of such a certificate or evidence as they may think fit, and Candidates who have already passed a similar Examination, or have attained such a position at school or college as the Committee may determine to be sufficient, may also be exempted.

The successful Candidate is entitled to three years' tuition at the Royal Academy of Music. In cases of exceptional talent or promise this period may be extended to one year more. The holder of the Scholarship is ineligible for a second competition.

The Trustees are empowered to hand over, or otherwise deal with at their discretion, to the holder of the Scholarship any balance that may remain in their hands.

The next Competition will be held in January, 1895.

TRUSTEES :

WALTER MACFARREN, THOMAS THRELFALL, and the  
PRINCIPAL.



## Erard Centenary Scholarship.

The Gift of

DANIEL MAYER, Esq.,

In celebration of the Centenary of the establishment of  
Messrs. S. & P. Erard's business.

This Scholarship is open to all British-born subjects of either sex between the ages of fourteen and twenty-one, who shall not be, nor ever have been, Students at the Royal Academy of Music, the Royal College of Music, or the Guildhall School of Music. An Entrance Fee of One Guinea is payable by each Candidate. The successful Candidate will be entitled to receive three years' free tuition at the Royal Academy of Music, and in addition will have the loan of an Erard Grand Pianoforte during the same period.

The Competition for the above Scholarship took place on the 25th October, 1892.

## Sainton Scholarship.

Founded by subscription, 1891, in memory of

PROSPER SAINTON,

Professor of the Violin at the Royal Academy of Music,  
1845—1890.

This Scholarship is to be awarded for promise in Violin-playing and will be competed for triennially. It is open to British-born subjects of either sex, who shall be under the age of eighteen years on the date of the musical examination. Candidates will be required to pay a fee of Half-a-Guinea on entering, and to produce such evidence of their age as the Trustees may require. No Candidate will be eligible to compete in the musical examination who shall have failed to pass such preliminary literary examination as shall be appointed by the Committee of Management, or to have produced such evidence of his or her literary qualifications as the Committee shall consider sufficient. The successful Candidate will be entitled to the benefit of the Scholarship funds for three years, subject to the usual conditions, which time, in cases of exceptional talent, may be extended to four years, at the discretion of the Committee. The Committee have power to withhold the Scholarship in any year upon the report of the Examiners that no fit Candidate has appeared. The holder of the Scholarship is ineligible for a second Competition.

The amount of the Scholarship Fund is subject to fluctuations. For the first year it will be about £31; for succeeding years, about £24.



The first Competition will take place on 30th March, 1893, the last day for receiving entries being the 15th March. The Literary Examination was held on Monday, 27th March.

TRUSTEES :

AUGUSTUS LITTLETON, THOMAS TRELFALL, and the PRINCIPAL.

### Sir Michael Costa Scholarships.

The bequest of

MICHAEL COSTA, Kt., Hon. R.A.M. (1808—1882),  
Composer and Conductor.

1. A Scholarship of £120 per annum, to be bestowed upon such English-born Male Student of the Academy as shall manifest the greatest ability for Composition (especially as respects the faculty of inventing melody), for the purpose of enabling him to continue his studies upon the Continent of Europe, and particularly in Germany. Such Scholarship to be tenable for five years, upon the condition that the Scholar is not, during his tenure of the Scholarship, to publish any composition; and if this condition be broken the Scholarship is to be forfeited.

2. Two Scholarships of £40 per annum each, to be bestowed upon English-born Students for the purpose of enabling them to pursue their studies in the Academy; and such Scholarships to be tenable for five years, upon the condition that the Scholars are not, during their tenure of the Scholarships, to accept any engagement for performing in public, upon pain of forfeiting the said Scholarships.

These Scholarships are not yet in operation.

### Goring Thomas Scholarship.

A Scholarship in memory of the late Arthur Goring Thomas, Composer, is in course of foundation, particulars of which will be duly announced.

*The holder of any of the above Scholarships or Exhibitions will, during the tenure of the same, be ineligible to compete for any other Scholarship.*

*In all cases the Scholar will be examined periodically, and if he or she does not give satisfactory proof of progress, shall forfeit the Scholarship, whereupon another Scholar will be elected for the remainder of the period.*



## MEMORIAL PRIZES.

**Sterndale Bennett Prize.**

A Purse of 10 Guineas is competed for annually in March by Female Pianists who have been studying in the Academy, without intermission, for the six consecutive preceding Terms, including the current Term, and it is awarded to the one who may be judged to play best a composition by Sir Sterndale Bennett, to be chosen by the Committee, and announced two months previous to the Competition.

**Parepa-Rosa Prize.**

A Gold Medal, bearing the portrait of Euphrosyne Parepa-Rosa, is competed for annually in July by Soprano, Tenor, Contralto, and Bass Singers, in alternate years, who shall have been studying in the Academy throughout the last three consecutive Terms, including the current Term, and is awarded to the one who may be judged to sing best pieces selected by the Committee, the names of which will be announced two months before the Competition.

**Charles Lucas Prize.**

A Silver Medal, from a design from T. Woolner, R.A., founded by subscription as a memorial of Charles Lucas, born 1808, died 1869 (Principal of the Academy from 1859 to 1866), is competed for annually in July by Composers who shall have been studying in the Academy throughout the three consecutive preceding Terms, and it is awarded to the one who may be judged to compose the best work, of which the subject shall be named by the Committee two months before the date of the Competition.

## TRUSTEES :

H. R. EYERS, STANLEY LUCAS, and FREDERICK WESTLAKE.

**Llewelyn Thomas Prize.**

The gift of HENRY EVILL, Esq., in memory of  
LLEWELYN THOMAS, M.D., Brussels,  
Hon Physician of the Academy.

A Gold Medal, for Declamatory English Singing, to be awarded in March to the Female Candidate—Soprano and Contralto in alternate years—who shall be judged to sing best the pieces chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding Terms, but no longer than three years from the date of the Competition.



### Heathcote Long Prize.

The gift of HEATHCOTE LONG, Esq.

A Purse of 10 Guineas is competed for annually in December by Male Pianists who have been studying in the Academy throughout three consecutive Terms, including the current Term, and is awarded to the Candidate judged to play best standard compositions, selected by the Committee from the works of some acknowledged masters, the titles of which will be announced two months before the Competition.

### Bonamy Dobree Prize.

The gift of BONAMY DOBREE, Esq.

A Purse of 10 Guineas is competed for annually in December by Violoncellists who have been studying in the Academy throughout the three consecutive preceding Terms, and is awarded to the one who may be judged to play best a composition for the Violoncello, the title of which will be announced two months before the trial, and to play best a piece at first sight.

### Evill Prize.

The gift of H. EVILL, Esq.

A Purse of 10 Guineas, for Declamatory English Singing, will be awarded in March to the Male Candidate—Bass and Tenor in alternate years—who shall be judged to sing best the pieces chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding Terms.

### Hine Gift.

The bequest of Miss MARY HINE (D. 1880).

The amount is £12, which is appropriated towards the cost of a year's instruction in the Academy. It is competed for annually in December by male and female Students of the Academy under seventeen years of age at the date of Competition, and will be awarded to the one who may be judged to have composed the best English Ballad, the poetry for which shall have been selected by the Committee and announced two months before the Competition.

TRUSTEES :

WALTER MACFARREN, C. STEGGALL, and FREDERICK WESTLAKE.



### Sainton=Dolby Prize.

A Purse of 5 Guineas will be competed for in December by Contraltos and Sopranos, in alternate years, who must have been studying in the Academy throughout the last three consecutive Terms, and will be awarded to the Candidate displaying the best voice in conjunction with musical aptitude. No holder of the Scholarship is eligible to compete for the prize.

### Leslie Crotty Prize.

The gift of FRED. LESLIE CROTTY, Esq.

A Prize of 10 Guineas will be awarded annually in June to the Baritone Student who shall be judged to display the best artistic ability in Recitative, Cantabile, and Dramatic renderings. The piece or pieces will be chosen by the donor of the prize and announced one month before the Competition. The Examiners on each occasion have power to withhold the prize in the event of their being of opinion that none of the candidates have displayed sufficient ability.

### Charles Santley Prize.

(REVIVED.)

The gift of CHARLES SANTLEY, Esq., Hon. R.A.M.

A Prize of 10 Guineas will be given for competition in March to Male and Female Students, in alternate years, who have been studying in the Academy during the six consecutive preceding Terms, and will be awarded to the Candidate who may be adjudged the best Accompanist. Candidates must be prepared to play one or more pieces at sight, and transpose, if required to do so by the Examiners. The Examiners on each occasion have power to withhold the prize in the event of their being of opinion that none of the Candidates have displayed sufficient ability.

### Rutson Memorial Prizes.

The gift of JOHN RUTSON, Esq., in memory of his Brother, the late ALBERT OSLIFF RUTSON.

A Prize of 6 Guineas will be awarded annually in December to Sopranos and Contraltos, in alternate years, who have been studying in the Academy during at least the nine consecutive preceding Terms, and have throughout made singing their principal study. The prize has been instituted for the especial encouragement of clear enunciation of words and steadiness of intonation in singing. The piece or pieces chosen for the Competition will be announced one month before the date thereof. The Examiners on each occasion will



have power to withhold the prize in the event of their being of opinion that no Candidate has attained a sufficiently high standard.

A Prize of like amount will be awarded on the same conditions to Tenors and to Baritones and Basses, in alternate years.

### **Louisa Hopkins Memorial Prize.**

The gift of EDWARD LLOYD, Esq., in memory of his Mother.

A Prize of 10 Guineas will be competed for in the month of March annually by Female Pianists who have been studying Pianoforte as their principal study in the Academy during the six preceding Terms, and will be awarded to the Competitor who may be judged to play best a composition to be chosen by the Committee and announced one month previous to the Competition. The Examiners on each occasion will have power to withhold the prize in the event of their being of opinion that no Candidate has attained a sufficiently high standard.

### **Robert Cocks Prizes.**

The gift of Messrs. ROBERT COCKS & Co.

Two Prizes of 10 Guineas each will be competed for annually by Male and Female Pianists respectively, who shall have been studying at the Academy for six consecutive Terms, and shall not have already won any Scholarship, Exhibition, or Prize for Pianoforte Playing. The prizes will be awarded to the two best performers of a Pianoforte composition, to be selected by the Committee of Management. The first Competition for Females took place 17th December, 1892, and for Males 27th March, 1893.

### **James Tubbs Prize.**

A gold-mounted Violin Bow, of their own manufacture, is presented annually by Messrs. JAMES TUBBS & SON, and is awarded by the Examiners in Violin-playing to that Student, Male or Female, who shall, in their opinion, have made such progress in his or her studies as to deserve it.

### **Silvani and Smith Prize.**

A Wind Instrument of the value of 10 Guineas will be given for Competition triennially in June to Students who make a Wind Instrument their principal study, and will be awarded to the Competitor who shall be judged to play best the pieces chosen by the Committee, of which the titles will be announced one month before the contest.

The next Competition will be in June, 1894.

\* \* *The holders of any of these Memorial Prizes will not be admissible to a future competition on the same subject.*



## Worshipful Company of Musicians' Medal.

A Silver Medal is presented by the Company triennially to the most distinguished Student, Male or Female, in the Academy. The recipient is nominated, without competition or examination, by the Principal, assisted by two of his principal Professors to be named by himself.

The next award will be made in 1893.

## Joseph Maas Memorial Prize.

This prize shall be competed for in each year by the then pupils of the particular School of Music which shall in that year have been selected by the Trustees acting under the Deed of Trust. The amount of the prize is £10, to be appropriated to the cost of a year's instruction in the selected Institution, and the competition is confined to Tenor Vocalists, who must be British subjects. The prize will be awarded to the candidate whose voice, mode of producing it, and general musical attainments will, in the opinion of the Examiners appointed by the Trustees, render him most likely to take the highest position before the public as a tenor singer. The Trustees have power to withhold the prize at any time if, in the opinion of the Examiners, no Candidate has evinced sufficient merit to entitle him thereto.

TRUSTEES:

JOSEPH BENNETT, G. HOPE JOHNSTONE, and CHARLES LYALL.

## Charles Mortimer Prize.

The gift of CHARLES MORTIMER, Esq., J.P.

A Prize of 10 Guineas will be competed for during April by Male or Female Candidates who shall not have already won any Scholarship, Exhibition, or Prize for Composition. On the first occasion the Prize is to be awarded for the best composition of an Andante and Scherzo for Violin and Pianoforte.

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CERTIFICATES OF MERIT, SILVER MEDALS, AND BRONZE MEDALS are awarded for principal Studies, for Harmony, and for Elocution, and Books for Languages, at the Annual Examinations, to deserving pupils who have been studying in the Academy throughout the current academical year.

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Applications for the admission of Students to be made to the Secretary, at the Academy, from whom all particulars may be obtained, and by whom Subscriptions—either to the funds of the Academy or to those of the Westmorland, Sir John Goss, Thalberg, or Henry Smart Scholarships—will be received.

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*The Committee of Management desire to draw the attention of Fellows and Associates to the many privileges which they enjoy, and confidently invite those who do not already contribute to the Institution to become Annual Subscribers.*



## EXAMINATION INDEPENDENT OF ACADEMY TEACHING.

### The Metropolitan Examination of Musical Composers or Performers, and Teachers.

This is held in London, in the months of December and January. Successful Candidates are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to append to their names the initials L.R.A.M., and receive diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined. Names of Candidates must be sent to the Secretary on or before October 22nd next preceding the Examination. The Syllabus, containing full particulars, may be had on application to the Secretary.

### Licentiates of the Royal Academy of Music. IN COMPOSITION.

|                                             |     |     |     |     |     |     |     |     |      |
|---------------------------------------------|-----|-----|-----|-----|-----|-----|-----|-----|------|
| Arkwright, Marian Ursula (T.)               | ... | ... | ... | ... | ... | ... | ... | ... | 1891 |
| Barber, Edwin Masterman (T.)                | ... | ... | ... | ... | ... | ... | ... | ... | 1887 |
| Bellamy, Catherine A. (T.)                  | ... | ... | ... | ... | ... | ... | ... | ... | 1887 |
| Bingley, Rev. John Thomas (T.)              | ... | ... | ... | ... | ... | ... | ... | ... | 1889 |
| Clark, Windeyer (T.)                        | ... | ... | ... | ... | ... | ... | ... | ... | 1889 |
| Curtis, Millie (T.)                         | ... | ... | ... | ... | ... | ... | ... | ... | 1887 |
| Dixon, Emily C. (T.)                        | ... | ... | ... | ... | ... | ... | ... | ... | 1887 |
| Ewer, D. C. Wilson (T.)                     | ... | ... | ... | ... | ... | ... | ... | ... | 1888 |
| Fliteroft, John Thomas (T.)                 | ... | ... | ... | ... | ... | ... | ... | ... | 1889 |
| Grant, Emily Bessie, Mus. Bac. Oxon. (T.)   | ... | ... | ... | ... | ... | ... | ... | ... | 1888 |
| Havelock, George (T.)                       | ... | ... | ... | ... | ... | ... | ... | ... | 1889 |
| James, Frederick, Mus. Bac. Cantab. (C.)    | ... | ... | ... | ... | ... | ... | ... | ... | 1886 |
| Merrick, Frank (T.)                         | ... | ... | ... | ... | ... | ... | ... | ... | 1891 |
| Parkes, David (T.)                          | ... | ... | ... | ... | ... | ... | ... | ... | 1889 |
| Powell, Owen Henry (T.)                     | ... | ... | ... | ... | ... | ... | ... | ... | 1890 |
| Rowe, Richard Ingleton (T.)                 | ... | ... | ... | ... | ... | ... | ... | ... | 1888 |
| Turton, Mary Agnes (T.)                     | ... | ... | ... | ... | ... | ... | ... | ... | 1888 |
| Tutt, William Henry, Mus. Bac. Cantab. (C.) | ... | ... | ... | ... | ... | ... | ... | ... | 1892 |
| Whitfield, Alice (T.)                       | ... | ... | ... | ... | ... | ... | ... | ... | 1892 |

C—Composer and Teacher.

T—Teacher.

### IN SINGING.

|                                            |     |      |                                      |     |     |      |
|--------------------------------------------|-----|------|--------------------------------------|-----|-----|------|
| Ackerley, Sarah Ellen (T.)                 | ... | 1889 | Fusselle, Kate (P.)                  | ... | ... | 1884 |
| Booker, Mary Louisa (P.)                   | ... | 1891 | George, Isabel (P.)                  | ... | ... | 1884 |
| Buchanan, Jeanie (T.)                      | ... | 1885 | Glover-Eaton, Frances Sarah (T.)     | ... | ... | 1890 |
| Brooks, Amy H. (T.)                        | ... | 1887 | Gould, Louie A. J. (P. and T.)       | ... | ... | 1886 |
| Brown, Meredith (T.)                       | ... | 1885 | Graves, Frank Scott (T.)             | ... | ... | 1889 |
| Clark, William (P.)                        | ... | 1886 | Graves, Henry (T.)                   | ... | ... | 1890 |
| Coulthard, Matilda (T., English Singing)   | ... | 1892 | Harvey, Louisa (T.)                  | ... | ... | 1884 |
| Devonshire, Amy Blanche (T., Singing)      | ... | 1892 | Hyde, Fredk. Charles Field (T.)      | ... | ... | 1892 |
| Dobbie, Elizabeth Anne (P.)                | ... | 1892 | Jones, Edith Emily (P.)              | ... | ... | 1890 |
| Drew, Rosa (Elementary Singing)            | ... | 1889 | Joyce, Jane (Elementary Singing)     | ... | ... | 1889 |
| Dunkley, Frances E. (T.)                   | ... | 1888 | Leeds, Bessie Mary (T.)              | ... | ... | 1889 |
| Dyson, W. Mann (T., English Singing)       | ... | 1884 | Marshall, Florence (T.)              | ... | ... | 1890 |
| Frost, Amy Ann Eliza (P., English Singing) | ... | 1892 | Mason, William (T., English Singing) | ... | ... | 1885 |
|                                            |     |      | May, Mary Louisa (T.)                | ... | ... | 1890 |
|                                            |     |      | McFarlane, Harriet (T.)              | ... | ... | 1889 |
|                                            |     |      | Michie, Pattie (T.)                  | ... | ... | 1888 |



## IN SINGING.—Continued.

|                                   |      |                                    |      |
|-----------------------------------|------|------------------------------------|------|
| Morris, Margaret (T.) ... ..      | 1886 | Tabram, Mary Elizabeth (T.) ...    | 1891 |
| Moss, Arthur William (T.) ... ..  | 1889 | Vernay, Anne (T.) ... ..           | 1891 |
| Pearce, Lily (T.) ... ..          | 1891 | Vickers, Georgina Rebecca (T.,     |      |
| Picot, Joshua (P.) ... ..         | 1890 | English Singing) ... ..            | 1892 |
| Pitt, Robert John (T.) ... ..     | 1889 | Wilkinson, Rev. Wm. Farley (T.)    | 1887 |
| Shapcott, Frederick John (T.) ... | 1891 | Willis, Louisa Emilie (T., English |      |
| Sunman, Henry (P.) ... ..         | 1886 | Singing) ... ..                    | 1892 |

P—Performer.

T—Teacher.

## IN PIANOFORTE PLAYING.

|                                            |      |                                   |      |
|--------------------------------------------|------|-----------------------------------|------|
| Abraham, Evelena (P.) ... ..               | 1888 | Cover-Cover, Elizabeth (P.) ...   | 1884 |
| Adam, Lily (T.) ... ..                     | 1890 | Cox, Alice Helena (P.) ... ..     | 1887 |
| Amy, Alfred (P.) ... ..                    | 1887 | Cox, Annie Hake Hammond (P.)      | 1883 |
| Applin, May (T.) ... ..                    | 1886 | Crabtree, Hannah (T.) ... ..      | 1892 |
| Atkins, Elizabeth (T.) ... ..              | 1892 | Crankshaw, Mabel Franceys (P.)    | 1892 |
| Atterbury, Ethel T. ... ..                 | 1885 | Crewes, Jessie Paynter (T.) ...   | 1892 |
| Aubin, Nellie E. (P.) ... ..               | 1887 | Crisp, Annie Magner (P.) ... ..   | 1892 |
| Aubin, Susie Roof (P.) ... ..              | 1891 | Critchfield, Harriet (T.) ... ..  | 1891 |
| Ayers, Helen (P.) ... ..                   | 1884 | Crompton, Clara Katharine (T.)    | 1889 |
| Barnard, Louisa (P.) ... ..                | 1886 | Cross, Ethel (T.) ... ..          | 1892 |
| Barraud, Helen Margaret (T.) ...           | 1891 | Croxall, Annie Theresa (T.) ...   | 1892 |
| Bartlett, Emily (T.) ... ..                | 1892 | Crummack, Maud Harker (T.) ...    | 1891 |
| Bates, Joseph (T.) ... ..                  | 1885 | Cuthbert, Minnie (T.) ... ..      | 1889 |
| Beardwell, Edith Emma (T.) ...             | 1892 | Davey, Francis Saunders (P.) ...  | 1891 |
| Beaumont, Letitia ( <i>née</i> Spurr) (T.) | 1892 | Davies, Evelyn Harriot (T.) ...   | 1886 |
| Bellamy, Catherine A. (P.) ... ..          | 1884 | Davis, Margaret (T.) ... ..       | 1891 |
| Bentley, Emma Jane (T.) ... ..             | 1885 | Dawes, Agnes (T.) ... ..          | 1892 |
| Bennett, Minnie Deane (P.) ... ..          | 1889 | Dawson, Agnes (P.) ... ..         | 1889 |
| Bevan, Elizabeth (P.) ... ..               | 1891 | Dawson, Herbert James (T.) ...    | 1891 |
| Bilbe, Annie Louisa (T.) ... ..            | 1890 | Deeley, Effie (T.) ... ..         | 1891 |
| Bindon, Lillian A. Stephanie (T.)          | 1892 | De Paris, Constance Emily (T.)    | 1890 |
| Bittleston, Annie Rebecca (T.) ...         | 1892 | Doyle, Rosa H. (P.) ... ..        | 1888 |
| Blandford, Annie Jane (P.) ... ..          | 1889 | Dunworth, Henry (T.) ... ..       | 1886 |
| Bond, Lizzie Amanda Edwards (P.)           | 1890 | Durley, Lucy Elizabeth (P.) ...   | 1890 |
| Brockelhurst, Annie (P.) ... ..            | 1884 | Ellaby, Agnes Grace (T.) ... ..   | 1891 |
| Brown, Jane Helen (T.) ... ..              | 1888 | Elliott, Margaret (T.) ... ..     | 1891 |
| Bryett, Jane (T.) ... ..                   | 1887 | Ellis, Ada Sinclair (P.) ... ..   | 1891 |
| Buchanan, Kate (P.) ... ..                 | 1890 | Ellis, Ethelwyn Howard (P.) ...   | 1891 |
| Buchanan, Mary (P.) ... ..                 | 1884 | Ellis, Jessie Balfour (T.) ... .. | 1892 |
| Butcher, Mary Amelia (P.) ... ..           | 1882 | Fearn, Florence E. (T.) ... ..    | 1892 |
| Carnes, Arthur Augustus (T.) ...           | 1892 | Fellows, Eliza Frances (T.) ...   | 1891 |
| Carpmael, Jane (P.) ... ..                 | 1892 | Fitch, Lottie (T.) ... ..         | 1888 |
| Carr, Ellen Elizabeth (T.) ... ..          | 1892 | Ford, Mary W. (T.) ... ..         | 1887 |
| Carter, Margaret Helen (P.) ... ..         | 1890 | Foster, Augusta Josephine (P.)    | 1892 |
| Chapman, Margaret Ann (T.) ...             | 1891 | Fowles, Bernard Wm. (P.) ... ..   | 1892 |
| Chard, Frances Agnes (T.) ... ..           | 1892 | Fredericks, Helen (T.) ... ..     | 1892 |
| Charters, Margaret Alice (T.) ...          | 1891 | Freeman, Helen Maud (T.) ... ..   | 1892 |
| Cheshire, Alice Louisa (P.) ... ..         | 1885 | Frewer, Frank (P.) ... ..         | 1892 |
| Cochrane, Ethel (T.) ... ..                | 1887 | Gallatly, Dora (P.) ... ..        | 1885 |
| Cockburn, Louisa Jane (P.) ... ..          | 1891 | Gardner, Charles (P.) ... ..      | 1882 |
| Coleman, Charlotte (P.) ... ..             | 1892 | Gilbart, Ethel (T.) ... ..        | 1890 |
| Coley, Gratiana (T.) ... ..                | 1891 | Giles, Helen Frances (P.) ... ..  | 1892 |
| Cookson, Elizabeth (P.) ... ..             | 1884 | Godfray, Marion Ida (T.) ... ..   | 1892 |
| Cooper, Annie Elizabeth (T.) ...           | 1891 | Goodridge, Melora F. (T.) ... ..  | 1886 |
| Cooper, Ethel Mary (T.) ... ..             | 1892 | Greenland, Annie Maria (P.) ...   | 1883 |
| Cooper, George Wilmot (T.) ... ..          | 1890 | Green, Mary (T.) ... ..           | 1891 |
| Couchman, Edith Mary (P.) ...              | 1892 | Griffiths, Bessie (P.) ... ..     | 1890 |
| Court, John (T.) ... ..                    | 1890 | Gudgeon, John (P.) ... ..         | 1891 |



IN PIANOFORTE PLAYING.—*Continued.*

|                                       |      |                                   |            |
|---------------------------------------|------|-----------------------------------|------------|
| Guest, Mary Ellen (T.)                | 1889 | Muller, Ada Madeline (T.)         | 1892       |
| Hall, Clara (T.)                      | 1892 | Murchison, Beatrice (P.)          | 1884       |
| Hartley, Annie Austin (T.)            | 1890 | Muriel, Isabel Mary (T.)          | 1888       |
| Hayes, Letitia Millie (T.)            | 1892 | Murray, Louisa (P.)               | 1891       |
| Head, Jane (T.)                       | 1890 | Musgrave, Grace Ethel (T.)        | 1891       |
| Hensman, Caroline (T.)                | 1892 | Needham, Alicia Adelaide (P.)     | <i>née</i> |
| Heron, Joanna (T.)                    | 1888 | Montgomery (Ada)                  | 1889       |
| Hewins, Mabel Maria (T.)              | 1890 | Newby, Caroline Gertrude (T.)     | 1887       |
| Heywood, Hattie (T.)                  | 1892 | Norris, Ernest Edward Henry (T.)  | 1888       |
| Hillier, Lucy (P.)                    | 1891 | Nunn, Elizabeth Annie (P.)        | 1884       |
| Hindle, James (P.)                    | 1884 | Olson, Mary Amilie (P.)           | 1885       |
| Hodgson, Emily Rose (Minna) (P.)      | 1892 | Orellana, Belguy de (P.)          | 1883       |
| Hoffman, Jacob (T.)                   | 1885 | Orellana, Flora de (P.)           | 1882       |
| Hollick, Clara (P.)                   | 1888 | Palliser, Sybil (P.)              | 1892       |
| Holdom, Annie Eliza (T.)              | 1887 | Pallot, Eliza (T.)                | 1892       |
| Holme, Gertrude (T.)                  | 1887 | Parkes, Margaret Ashwell (P.)     | 1884       |
| Horsfield, Eleanor Mercy (T.)         | 1886 | Parnell, Mary (T.)                | 1886       |
| Hudson, Emily Gertrude (T.)           | 1886 | Parsons, Herbert Chas. (P.)       | 1892       |
| Hume, Gertrude (T.)                   | 1891 | Payne, Louisa (T.)                | 1884       |
| Humphries, Emily Mary (P.)            | 1884 | Peck, Clara (P.)                  | 1886       |
| Huxham, Annie (T.)                    | 1890 | Phillips, Edith (T.)              | 1886       |
| Ingham, Albert (T.)                   | 1886 | Potter, Mary Constance (T.)       | 1891       |
| Isaac, Kate (T.)                      | 1892 | Power, Henrietta Maria (P.)       | 1885       |
| James, Lilla (T.)                     | 1892 | Prince, Alfred (T.)               | 1891       |
| Jennings, Edith (T.)                  | 1892 | Quick, Amy Arnoll (T.)            | 1890       |
| Johnson, Feakins Alfred (P.)          | 1883 | Quick, Ellen Mary (T.)            | 1887       |
| Johnson, Mary Anne Barnes (T.)        | 1888 | Rea, Emma Mary (T.)               | 1891       |
| Joll, Emma Mary (P.)                  | 1885 | Richardson, Ada Louisa (T.)       | 1887       |
| Jones, Arthur Barclay (P.)            | 1891 | Richardson, Maud (T.)             | 1892       |
| Jopling, Isabella Louisa (P.)         | 1885 | Roberts, Mary Felicia (T.)        | 1892       |
| Joste, Annie Marguerite (T.)          | 1891 | Robson, Mary (T.)                 | 1888       |
| Keeble, Grace (P.)                    | 1890 | Ross, Elizabeth Frances (T.)      | 1889       |
| Keene, Frederick Andrew (P.)          | 1891 | Ross, Lilian Georgina Mattie (T.) | 1891       |
| Keep, Annie Eliza (T.)                | 1891 | Round, Kate (T.)                  | 1887       |
| Knight, Hilda Mary (T.)               | 1891 | Rowe, Geo. Middleton (P.)         | 1892       |
| Langford, Samuel (T.)                 | 1892 | Rowland, Charles (P.)             | 1882       |
| Lawley, Rose Harriet (T.)             | 1891 | Sanford, Mary Gordon (P.)         | 1890       |
| Lea, Louisa Kate (T.)                 | 1889 | Schwieger, Walter Frederick (P.)  | 1886       |
| Lean, Edith Amy (P.)                  | 1885 | Senior, Edwin (T.)                | 1886       |
| Leigh, Ada (P.)                       | 1890 | Shorland, Mary Elizabeth (P.)     | 1885       |
| Le Sueur, Louisa Jane (P.)            | 1892 | Smith, Anne Elizabeth (T.)        | 1888       |
| Lewis, Lilian (P.)                    | 1888 | Smith, Rosa (T.)                  | 1885       |
| Linton, Alice Mary (T.)               | 1885 | Smout, Ida (T.)                   | 1891       |
| Llewellyn, Kate (P.)                  | 1882 | Smyth, Isabella Stuart (P.)       | 1882       |
| Lockwood, Eva (T.)                    | 1892 | Spedding, Esther Alice (P.)       | 1892       |
| Lomas, William (P.)                   | 1882 | Standen, Helen Melville (T.)      | 1885       |
| Louch, William (T.)                   | 1885 | Stansfield, Kate (T.)             | 1889       |
| Maclean, Lottie (T.)                  | 1886 | Stephenson, Edith Gertrude (P.)   | 1888       |
| McBlain, Bertha (T.)                  | 1886 | Stephenson, Lucy Eliza (P.)       | 1889       |
| McKechnie, Edith C. E. (P.)           | 1889 | Stericker, Arthur Cass (P.)       | 1892       |
| Maddle, Maud Mary (T.)                | 1888 | Strettell, Harriett A. (P.)       | 1885       |
| Marsh, Mary Elizabeth (P.)            | 1885 | Sturge, Alice Margaret (T.)       | 1891       |
| Marshall, Marian Isabella (T.)        | 1892 | Surridge, Constance E. (T.)       | 1892       |
| Mattheson, Emily (P.), late Miss Pugh | 1887 | Susman, Rachael (T.)              | 1892       |
| May, Ethel Frances (T.)               | 1886 | Tallant, Catherine Alice (P.)     | 1888       |
| Mitchell, Madeline Ginder (P.)        | 1885 | Tarbolton, Mary Susanna (T.)      | 1892       |
| Moore, Eleanor (P.)                   | 1888 | Taylor, Annie (T.)                | 1891       |
| Mossop, Lillie Louisa (P.)            | 1892 | Taylor, Martha (T.)               | 1890       |
| Mott, Beatrice Elizabeth (T.)         | 1892 | Tendall, Eliza (T.)               | 1891       |
|                                       |      | Thompson, Alice Naish (P.)        | 1882       |



## IN PIANOFORTE PLAYING.—Continued.

|                                  |      |                              |      |
|----------------------------------|------|------------------------------|------|
| Thomson, Elizabeth Georgina (P.) | 1890 | Watson, Ethel Frances (P.)   | 1891 |
| Thomson, Jane Rodney (P.)        | 1882 | Watts, Edith (T.)            | 1888 |
| Threadgold, Lottie Maria (T.)    | 1888 | Webster, Clarinda A. (P.)    | 1884 |
| Tims, Clara (T.)                 | 1887 | Whipp, Edith Anice (T.)      | 1890 |
| Tonge, May Severn (P.)           | 1890 | Whitehead, Alfred Wm. (T.)   | 1892 |
| Tozer, Augustus E. (P.)          | 1882 | Whitehead, Samuel (T.)       | 1887 |
| Travers, Mary (P.)               | 1885 | Wilcockson, Elizabeth (T.)   | 1890 |
| Tregillus, Beatrice Mabel (P.)   | 1890 | Wilkins, Kate Annie (P.)     | 1891 |
| Vause, Charles Wm. (T.)          | 1892 | Wilmot, Caroline Dudley (T.) | 1890 |
| Veaco, John George (T.)          | 1889 | Winterbottom, Fanny (T.)     | 1891 |
| Wagner, Frederick (P.)           | 1886 | Wintle, Lucy (P.)            | 1891 |
| Walker, Ellen (P.)               | 1886 | Yates, James Herbert (T.)    | 1891 |
| Walker, Herbert (T.)             | 1886 | Yorke, Marion Courtenay (T.) | 1892 |
| Wall, Emily Gertrude (T.)        | 1891 | Young, Edith Maurice (T.)    | 1886 |

P—Performer and Teacher.

T—Teacher.

## IN ORGAN PLAYING.

|                         |      |                                       |      |
|-------------------------|------|---------------------------------------|------|
| Allison, Malcolm        | 1888 | Hudson, Henry                         | 1884 |
| Barrow, William Henry   | 1884 | Huntley, George Frederick (Mus. Bac.) | 1888 |
| Bennett, Thomas Herbert | 1891 | Jones, George Evan                    | 1888 |
| Clarke, John Charles    | 1885 | Mander, R. Yates                      | 1886 |
| Cox, W. Haydn           | 1886 | New, Albert E.                        | 1888 |
| Dewberry, Frederick     | 1883 | Oake, Alfred                          | 1887 |
| (Mus. Bac. Cantab.)     |      | Sinclair, George Robertson            | 1887 |
| Dudeney, Thomas James   | 1885 | Sippel, Henry Hallvar                 | 1884 |
| Flitcroft, John Thomas  | 1888 | Stocks, William Henry                 | 1887 |
| Hey, Arthur             | 1891 | Tiltman, Henry Thomas                 | 1891 |
| Hoggett, Thomas James   | 1892 | Vinnicombe, Edward Moxhay             | 1889 |
| Hopper, Richard J. E.   | 1887 |                                       |      |
| (Mus. Bac. Cantab.)     |      |                                       |      |

## IN ORCHESTRAL INSTRUMENTS.

|                                               |      |                                                   |      |
|-----------------------------------------------|------|---------------------------------------------------|------|
| Ball, Reginald Vereoe ( <i>Violin</i> )       | 1891 | Kelly, Annie Elizabeth Mary ( <i>Violin</i> )     | 1891 |
| Barnby, Alice (P.) ( <i>Harp</i> )            | 1892 | Lavington, Amy Eleanor ( <i>Harp</i> )            | 1889 |
| Booth, John Richardson (P.) ( <i>Violin</i> ) | 1892 | MacDermott, Harry Stanley (T.) ( <i>Violin</i> )  | 1892 |
| Buffey, Thomas Goodburn ( <i>Violin</i> )     | 1889 | Milligan, Frances McGregor (P.) ( <i>Violin</i> ) | 1892 |
| Chartres, Emily Florence ( <i>Violin</i> )    | 1889 | Morris, Andrew ( <i>Violin</i> )                  | 1889 |
| Dunworth, James ( <i>Violin</i> )             | 1884 | Morris, Joseph ( <i>Clarinet</i> )                | 1889 |
| Fricker, Minnie Mott (P.) ( <i>Harp</i> )     | 1892 | Paton, Letitia Mary (T.) ( <i>Violin</i> )        | 1892 |
| Gardiner, Beryl ( <i>Violin</i> )             | 1891 | Peters, Chas. Furness (P.) ( <i>Violin</i> )      | 1892 |
| Gray, Ellen Louisa ( <i>Harp</i> )            | 1889 | Serle, Alfred Ernest (P.) ( <i>Violin</i> )       | 1892 |
| Grimm, Eugen (P.) ( <i>Violoncello</i> )      | 1888 | Slocombe, Alfred John (P.) ( <i>Violin</i> )      | 1892 |
| Guyer, John Fisher ( <i>Violin</i> )          | 1888 | Turrell, Thos. Edward ( <i>Clarinet</i> )         | 1882 |
| Hughes, James Stamford ( <i>Clarinet</i> )    | 1891 |                                                   |      |
| Hunt, Hubert Walter ( <i>Violin</i> )         | 1888 |                                                   |      |
| Jones, Edward ( <i>Violin</i> )               | 1887 |                                                   |      |

P—Performer and Teacher.

T—Teacher.

## IN BAND-MASTERSHIP.

|                      |      |                       |      |
|----------------------|------|-----------------------|------|
| Browne, John Barrett | 1882 | Godfrey, Daniel Eyers | 1890 |
| Evans, Christopher   | 1884 | Miller, George        | 1882 |

ROYAL ACADEMY OF MUSIC,  
TENTERDEN STREET, HANOVER SQUARE,  
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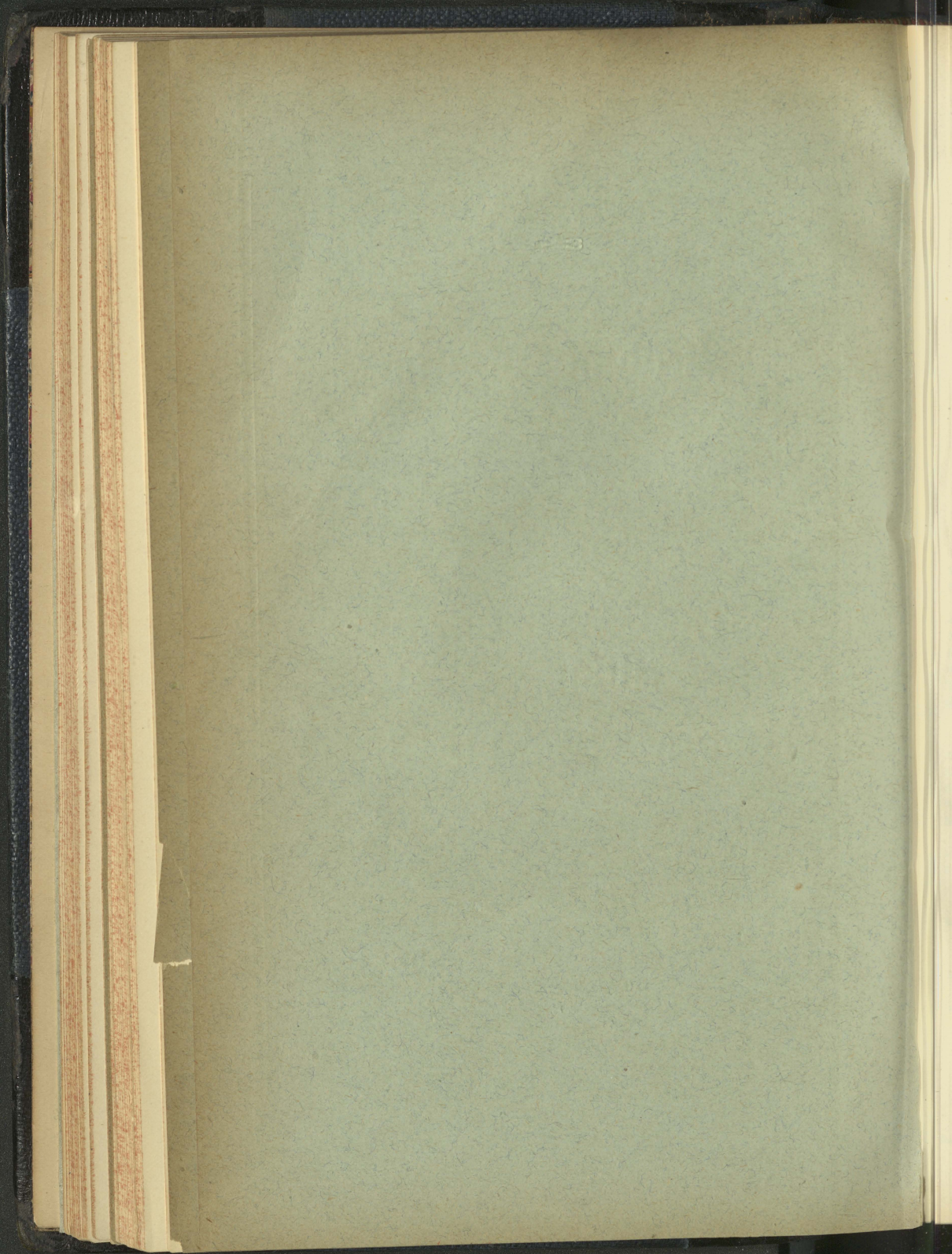
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 AYRES, ARTHUR.  
 BAKER, G.  
 BAKER, PERCY.  
 BAKER, R. H.  
 BAMBRIDGE, G.  
 BAMBRIDGE, W. S., Mus. B. Oxon.  
 BAMPFYLDE, F. W. W.  
 BARKER, THOS.  
 BATCHELOR, C.  
 BEARDWELL, DAVID.  
 BELL, M. H.  
 BEMBRIDGE, S.  
 BEUTHIN, J. C.  
 BLAKESTON, H.  
 BLOKESOME, C.  
 BOLTON, WALTER.  
 BOWLEY, J. S.  
 BRIANT, ROWLAND.  
 BURNETT, H.  
 BURTON, J. H.  
 CHANTREY, T.  
 CHIPP, H.  
 COLCHESTER, C. T.  
 COOK, CHAS. S.  
 CORKE, CHAS. T.  
 COULDERY, C. H.  
 CROAGER, E. G.  
 CROWTHER, GEORGE W. F.  
 CUMMINGS, R.  
 DACE, A. W.  
 DAVIES, BEN.  
 DEWBERRY, W., Mus. B. Cantab.  
 DISTIN, T.  
 DOCKER, W.  
 ELLIOT, W.  
 EMANUEL, L. A.  
 FISON, BERNARD.  
 FITTON, WALTER.  
 FORD, ERNEST.  
 FOSTER, MYLES B.  
 FOWLES, ERNEST.  
 FOX, ALBERT.  
 FOX, ARTHUR.  
 GEORGE, R.  
 GERMAN, EDWARD.  
 GILL, C. H. ALLEN.  
 GODFREY, ARTHUR E.  
 GOOCH, H. GORDON (Melbourne, Australia).  
 GOODBAN, H. W.  
 GOODBAN, J. F.  
 GOSTELOW, FRED. J.  
 GREENISH, ARTHUR J., Mus. B. Cantab.

GRIFFITH, FREDERIC.  
 GROVE, BENJAMIN H.  
 GUNTON, E.  
 GUY, HENRY.  
 HAMBLETON, J. E.  
 HAMMOND, G. W.  
 HANN, LEWIS.  
 HANN, SIDNEY H.  
 HANN, WILLIAM C.  
 HARBOROUGH, ALFRED.  
 HARVEY, T.  
 HATTERSLEY, F. KILVINGTON.  
 HAWLEY, H. STANLEY.  
 HAYCRAFT, H.  
 HELE, J.  
 HENNIKER, H. F., Mus. Doc.  
 HEYWOOD, MALCOLM.  
 HOFFMAN, F. (Dublin)  
 HOLLIS, FRANK.  
 HOOPER, G.  
 HOPGOOD, J. F.  
 HORTON, G.  
 HOWELLS, W. A.  
 HUMPHREYS, MALDWIN.  
 HURDLE, HENRY A.  
 HUTCHINSON, JOSEPH T.  
 IZARD, ALFRED E.  
 JACKSON, J.  
 JARRATT, A.  
 JOHNSON, A. C.  
 KELSEY, ELLIS.  
 KENNEDY, ARNOLD.  
 KIPPS, W. J.  
 KIVER, ERNEST.  
 KNOTT, THOMAS B.  
 LACY, F. ST. JOHN.  
 LAKE, HERBERT.  
 LAYLAND, W.  
 LEE, LOUIS.  
 LEMARE, EDWIN H.  
 LÖHR, R. HARVEY.  
 MACKWAY, WALTER.  
 MASOM, W.  
 MASON, W.  
 MATTHAY, TOBIAS A.  
 MCNAUGHT, W. G.  
 METCALFE, R. D.  
 MORTON, E.  
 NEWSON, G. L.  
 NOBLE, S. J.  
 NORTON, HORACE W.  
 NUNN, EDWARD CUTHBERT  
 PALMER, G.  
 PARKER, LOUIS N.  
 PARKER, W. FRYE.



PARTRIDGE, JAS.  
 PETTIT, T.  
 PICKERING, J. A.  
 POLLARD, J. H.  
 PRENTICE, RIDLEY.  
 REDDIE, CHAS. F.  
 REDMAN, H. DOUGLAS.  
 REGAN, C. J.  
 RICHARDS, WESTLEY.  
 RIDGWAY, J.  
 ROBERTS, J. H.  
 ROSE, HENRY R.  
 SAUVAGE, JAMES.  
 SEWELL, WILLIAM.  
 SMITH, G. F.  
 SPEER, CHARLTON T.  
 STARMER, WILLIAM W.  
 STONE, JOHN S.  
 STREATHER, A.  
 STREATHER, W.  
 TOWNSEND, WILLIAM.  
 WADDINGTON, J. A.  
 WEBBE, SEPTIMUS.  
 WEEKES, FREDERIC.  
 WEEKES, SAMUEL T.  
 WELLS, B.  
 WETHERBEE, J. Q. (Boston, U.S.)  
 WHITEHOUSE, W. E.  
 WIGGINS, SAMUEL S.  
 WILKES, CHARLES.  
 WILKINSON, W.  
 WOOD, W. G.  
 ARMYTAGE, Miss FANNY.  
 ARNOLD, Miss ADELAIDE.  
 ASTEN, Madame VON, late Miss Adelheit  
 AYLRARD, Miss AMY. [Kinkel.  
 BALL, Miss BERTHA.  
 BARNETT, Mrs. JOHN, late Miss Lindley.  
 BASSANO, Madame.  
 BAXTER, Mrs. J. STEPHEN, late Miss  
 Fanny Boxell.  
 BELL, Mrs., late Miss Ada Iggulden.  
 BERKLEY, COUNTESS OF, late Miss Kate  
 BERNSTEIN, Miss SARA [Brand.  
 BILLINGHURST, Mrs. HENRY, late Miss  
 Brinsmead.  
 BLAKE, Mrs. HUBERT, late Miss Josephine  
 Williams.  
 BORTON, Miss ALICE A.  
 BOYCE, Miss ETHEL M.  
 BRACEY, Miss GERTRUDE E.  
 BRAND, Miss EDITH.  
 BRANDT, Mme., late Miss Lear.  
 BROPHY, Mrs., late Miss Channell.  
 BROWN, Miss FLORENCE K. S.  
 BUCHANAN, Miss MONA.  
 BUER, Miss E.  
 BULL, Mrs., late Miss C. C. Cole.  
 BURNESTER, Mrs., late Miss Baglehole.  
 BYRON, Mrs. G. F., late Miss Mary C.  
 Gillington.

CHERER, Madame TALBOT, late Miss  
 Eliza Hughes.  
 CLIBURN, Madame IRENE WARE.  
 COCKS, Miss SELINA.  
 CONOLLY, Miss E.  
 CORPER, Miss AMELIA.  
 COX, Mrs. HARRY, late Miss Annie  
 Cantelo.  
 DAVENPORT, Mrs., late Miss M. Mason.  
 DAVIS, Mrs., late Miss Pennington.  
 DAYMOND, Miss ANNIE.  
 D'EGVILLE, Mrs., late Miss L. Vaux.  
 DELCOUR, Mrs., late Miss Broadhurst.  
 DICKINSON, Mrs., late Miss Ellen  
 Edridge.  
 DUKAS, Mme., late Miss L. Van Noorden  
 DUVAL, Madame WORRELL, late Miss  
 DYER, Miss ALICE. [Marie Duval.  
 EADIE, Miss KATE.  
 EHRENBURG, Miss ALEXANDRA.  
 ELLAM, Miss LUCY.  
 ELLIS, Mrs., late Miss Freeman.  
 ELWELL, Miss MINNIE.  
 ENDERSOHN, Madame, late Miss M. A.  
 ENGLISH, Miss. [Graham.  
 EVANS, Miss ROSE.  
 EYERS, Mrs. H. R., late Miss Walsh.  
 EYRE, Mrs. A. J., late Miss M. Bucknall.  
 FATHERLEY, Mrs., late Miss C. Rowe.  
 FOSKETT, Miss ELIZABETH.  
 FRASER, Miss CLARI.  
 FRICKER, Miss FLORENCE.  
 GATES, Miss CECILIA.  
 GELL, Miss AMY.  
 GIBSON, Mrs., late Miss A. M. Curtis.  
 GILBERT, Mrs. ALFRED, late Miss C. Cole.  
 GILDER, Miss HENRIETTA (Brisbane, Aus.)  
 GOLDSBORO', Miss EDITH.  
 GOODE, Miss NESSIE.  
 GOOLD, Miss ETHEL.  
 GREEN, Madame EVELYN.  
 GREENE, Mrs., late Miss E. E. Mason.  
 GYDE, Miss MARGARET.  
 HARDIE, Mrs., late Miss A. M. Wyatt,  
 Guernsey.  
 HARE, Miss AMY.  
 HARRISON, Miss FRANCES.  
 HAZARD, Miss ADA.  
 HEATH, Mrs., late Miss Jessie Percival.  
 HEDGES, Mrs., late Miss Jessie Jones.  
 HENSHAW, Miss GRACE MARY WILLIAMS.  
 HILL, Miss A.  
 HORROCKS, Miss AMY E.  
 JACOBS, Mrs. HERBERT, late Miss Agnes  
 Larkcom.  
 JAMES, Miss MARIE.  
 JONAS, Miss E.  
 JONES, Miss HANNAH.  
 KENNEDY, Miss MARGARET.  
 KENT, Mrs. W. L., late Miss H. Condron.  
 KNATCHBULL, Mrs. W., late Miss Dora  
 Bright.



LATTER, Miss EMILY.

LEY, Mrs., late Miss Isabel Thurgood.

LUNN, Mrs. H. C., late Miss A. Lincoln.

LYNE, Miss R. P.

LYONS, Miss MABEL.

MACKENZIE, Mrs. F. R., late Miss Emily Spiller.

MANN, Miss EDITH E.

MARTIN, Miss ANNIE JANE (Hull).

MARTIN, Miss M. F.

MASON, Mrs. G. J., late Miss Eva Thompson (Sydney, Australia).

MATTHAY, Miss DORA.

McKORKELL, Miss.

MEYER, Miss ROSE.

MITCHELL, Mrs., late Miss M. Spencer [Jones.

MORTIMER, Mrs. W. H., late Miss Dinah Shapley.

MOSS, Mrs., late Miss Rhoda Barkley.

MUDIE, Mrs. ALFRED, late Miss A. C. Bolingbroke.

MUKLE, Miss ANNIE V.

MUNSTER, Miss LILIAN.

NEAL, Miss LIZZIE.

OFFORD, Mrs., late Miss Susannah Cole.

OGLE, Mrs., late Miss Ada Brand.

PADDISON, Mrs., late Miss Owen.

PAGE, Mrs., late Miss C. Compton.

PAYNE, Miss KATE WINIFRED.

PITT, Miss E.

PRESCOTT, Miss OLIVERIA L.

READ, Miss R. M. S.

RICHARDS, Mrs., late Miss Bendixen.

RISDON, Miss E.

RIX, Miss ELEANOR (Norwich).

ROBINSON, Miss ALICE.

ROBINSON, Miss WINIFRED.

ROBERTS, Miss.

ROSE, Mrs. H. R., late Miss Clara [Samuell.

RUSSELL, Mrs. FLORENCE, late Miss Denbeigh.

SELLAR, Miss ELLEN T.

SEVERN, Miss MARION.

SMITH, Miss FRANCES E.

SMITH, Mrs. SYDNEY, late Miss Hales.

SMITH-WILLIAMS, Mrs., late Miss Marian McKenzie.

STEEL, Miss KATE.

STRACHAN, Miss L.

STREET, Mrs. BROOK, late Miss B. Street.

SYMONDS, Mrs., late Miss Nancy Evans (Sydney, Australia).

TASKER, Miss C. E.

TAYLOR, Miss MARY.

TENNANT, Mrs., late Miss H. Reeves.

THOMAS, Miss FRANCES.

THOMPSON, Miss IDA (Sydney, N.S.W.).

TIDEY, Mrs. E. STUART, late Miss Georgiana Booth.

TITTERTON, Miss CLARA.

TROTMAN, Miss ANNETTE M.

TUNKS, Miss ADA.

VAILLANT, Miss GABRIELLE.

WAKELING, Mrs. ERNEST C., late Miss Emily Armfield.

WATSON, Mrs., late Miss Barker.

WEBB, Miss HARRIETTE.

WESTBROOK, Miss C.

WHITE, Miss MAUDE VALÉRIE.

WHITMORE, Mrs., late Miss Dettmer.

WHYTE, Miss H.

WILLIAMS, Miss E.

WILLIAMS, Miss GRETA.

WILLIAMS, Miss MARIAN.

WILLIAMS, Madame OSBORNE, late Miss Williams.

WILSON, Miss HILDA.

WILSON-OSMAN, Mrs.

WINN, Mrs., late Miss M. Rose.

YATES, Mrs. CHARLES, late Miss Linda Scates.

YOUNG, Miss EDITH L.



# CHOIR.

## Sopranos.

Miss Alston.  
 " Austin.  
 " Bailey, May.  
 " Ball.  
 " Bampfylde.  
 " Barnard.  
 " Bethell.  
 " Bord.  
 " Bryce, L. M.  
 " Burden.  
 " Burns.  
 " Burt.  
 " Bussy.  
 " Butler.  
 " Canning.  
 " Carter.  
 " Clark.  
 " Claxton.  
 " Cobb.  
 " Cohen.  
 " Coomber.  
 " Cooper.  
 " Crawley.  
 " Davies.  
 " Davis, E. F.  
 " Dickson.  
 " Evans, Christine  
 " Evans, Marion.  
 " Evelyn.  
 " Fairley.  
 " Fenning.  
 " Firth.  
 " Galloway.  
 " Garrioch.  
 " Glen.  
 " Godfrey.

Miss Green, Beatrice.  
 " Hands, Edith.  
 " Harewood.  
 " Harlow.  
 " Haughton.  
 " Holder.  
 " Holding.  
 " Holloway.  
 " Holmes.  
 " Hooper.  
 " Hotson.  
 " Howell.  
 " Higgs.  
 " Hughes, Gertrude  
 " Hunt.  
 " Hunter.  
 " Innis.  
 " Kosminsky.  
 " Langdale.  
 " Langdon.  
 " Lewis, Sarah.  
 " Lindley.  
 " Lorimer.  
 " Lucas, Beatrice.  
 " Marchbank.  
 " Masters.  
 " Matthews, M. L.  
 " McDowall.  
 " Mills, M. E.  
 " Monsell.  
 " Morgan, Ellen.  
 " Morris.  
 " Moss, Margaret.  
 " Mossop.  
 " Nicholson.

Miss Ogilvie.  
 " Partridge.  
 " Payne, Jessie.  
 " Phillips, Emily.  
 " Philpott.  
 " Phipps.  
 " Pirouet.  
 " Plaskitt, Margaret.  
 " Plaskitt, M. B.  
 " Powell, Clare.  
 " Powell, Esther.  
 " Pritchard.  
 " Pullar.  
 " Pyatt.  
 " Rasey.  
 " Redfern.  
 " Rens.  
 " Roberts.  
 " Roydot.  
 " Russell.  
 " Simpson.  
 " Stibbs.  
 " Waite, Bessie.  
 " Walker, F. C.  
 " Walker, Isabella.  
 " Walter, Katherine.  
 " Wardell.  
 " Wilkes.  
 " Williams, Catherine.  
 " Wilson, Janie.  
 " Wood, Gertrude.  
 " Wordon.  
 " Wreford.  
 " Young, Amy  
 " Young, Annie.

## Contraltos.

Miss Abraham.  
 Mrs. Allison.  
 Miss Andrews.  
 " Bartlett.  
 " Brierley.  
 " Burt.  
 " Care.  
 " Carre-Smith, Ethel.  
 " Cavenagh.  
 " Chapman, Winifred.  
 " Child, Annie.  
 " Clissold.  
 " Cross.  
 " Dafforne.  
 " Davies, Elizabeth.

Miss Dixon.  
 " Dore.  
 " Downes.  
 " Dyson.  
 " Everest.  
 " Freeman.  
 " Harkness.  
 " Hopkinson.  
 " Lidbetter.  
 Mrs. Lightfoot.  
 Miss Lucas, E.  
 " Lupton.  
 " Keene.  
 " Kempton.  
 " Matthay.

Miss Morton.  
 " Redman.  
 " Sayer.  
 " Spicer.  
 " Stevens.  
 " Stiven, Mary.  
 " Taylor, Clara.  
 " Thomas, Mary.  
 " Wallace, Ada.  
 " Walters, Charlott  
 " Wheaton.  
 " Whitaker.  
 " Whieldon.  
 " Winder.

## Tenors.

Mr. Beaumont.  
 " Brophy.  
 " Coleman.

Mr. Horncastle.  
 " Mirrieless.  
 " Mole.

Mr. Rees.  
 " Richards.  
 " Thomas.

## Baritones and Basses.

Mr. Alston.  
 " Appleby.  
 " Barton.  
 " Grigg.  
 " Halt.  
 " Harries.

Mr. James, Tom.  
 " Jones, Amos.  
 " Lucas.  
 " Ottwell.  
 " Partway.  
 " Piggin.

Mr. Ranalow.  
 " Spurs.  
 " Stott.  
 " Wallis.  
 " Walters, John.



# ❧ The Orchestra. ❧

## First Violins.

Mr. Frye-Parker, W. †  
*(Principal).*  
 " Antonietti.\*  
 Miss Byford.\*  
 Miss Charles.\*  
 " Collins.\*  
 Mr. Dyson.\*  
 Miss Easton.\*  
 Mr. Elliott.\*  
 Miss Fuchs.\*  
 Mr. Green.\*  
 " Greenhead.\*  
 " Hinton.\*  
 " Jacobi.\*  
 " Maney.\*  
 Miss Macdonald.\*  
 " Nott.\*  
 Mr. Ralph.\*  
 Miss Robinson, K.\*  
 " Reynolds.\*  
 " Rooke.\*  
 " Sayer.\*  
 " Turner.\*  
 " Williams.\*

## Second Violins.

Mr. Szczepanowski, L. †  
*(Principal).*  
 " Audus.\*  
 Miss Bennett.\*  
 " Burmester.\*  
 " Carr-Smith.\*  
 " Cobb.\*  
 " Collingwood.\*  
 " Cornish, M.\*  
 Mr. Davies.\*  
 Miss Durham.\*  
 " Henniker.\*  
 " Jay.\*  
 " Jones, E. M.\*  
 Mr. King.\*  
 Miss Maurice.\*  
 " Pate.\*  
 Mr. Saker.\*

## Second Violins *(continued).*

Miss Stern.\*  
 " Sturgeon.\*  
 " Scruby, J.\*  
 " Scruby, E.\*  
 " Stelfox.\*  
 Mr. Vionnee.\*  
 " Winckworth.\*

## Violas.

Mr. Hann, W. H.  
*(Principal).*  
 Miss Clifford.\*  
 Mr. Dyson, A. E. †  
 Miss Einhauser.\*  
 Mr. Hann, S. †  
 " Lawrence, T.  
 " Reynolds, T.  
 " Revell, R.\*  
 " Street, G.\*  
 " Walenn, A.\*

## Violoncellos.

Mr. Howell. †  
*(Principal).*  
 " Hann, C.\*  
 " Gill, C. H. A. †  
 Miss Hall.\*  
 Mr. Parker, B.\*  
 Miss Vernet.\*  
 Mr. Walenn, H.\*  
 " Woodward.\*

## Double Basses.

Mr. White, A. C.  
*(Principal).*  
 " Harper, A. E. †  
 " Harper, C. †  
 " Kendall, F.  
 " Maney, E. F. †  
 " Perkins, F. †

## Flutes.

Mr. Brooks.\*  
 " Donnawell.\*

## Oboes.

Mr. Horton, G. †  
 " Horton, E. C. †

## Clarionets.

Mr. Egerton, P.\*  
 " Tunbridge, T. M.\*

## Bassoons.

Mr. Wotton, W. B.  
 " Hunt, C. †

## Horns.

Mr. Mann, T. E.  
 " Williams, J.

## Trumpets.

Mr. Solomon, J. †  
 " Neuzerling, P. W.

## Trombones.

Mr. Colton, T. C.  
 " Geard, C.  
 " Matt, J.

## Tympani.

Mr. Barnard, T. K.\*

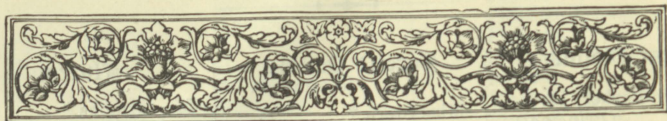
## Librarian.

Mr. Chapman, H. A.

\* Student.

† Ex-Student.





## ❖ PROGRAMME. ❖

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MASS IN D (First time of performance in London) ... *Dvořák.*

SEMI-CHORUS.

*Sopranos*—Misses BURDEN, BURNS, S. M. LEWIS, and STRATHEARN.

*Contraltos*—Misses A. CHILD, DAFFORNE, DORE, and DOWNES.

*Tenors*—Messrs. BROPHY, COLMAN, LEWIS THOMAS, and HORNCASTLE.

*Basses*—Messrs. ALSTON, APPLEBY, CLEMENTS, and OTTEWELL.

RONDO IN C—Two Pianofortes ... .. *Chopin.*

Miss BLANCHE SHERRARD and Miss L. MOSSOP.

SONG (MS.) ... .. "Evening" ... .. *Llewela Davies*  
(Macfarren Scholar).

Miss KATE COVE.

SEXTET for Flute, Oboe, Clarinet, Bassoon and two Horns

*Charles Macpherson*  
(Student).

Messrs. DONNAWELL, G. HORTON, P. EGERTON, WOTTON, MANN,

and WILLIAMS.



SERENADE (for Strings alone) ... .. Volckmann.

THE ENSEMBLE CLASS.

ROMANCE... .. "Les Perles d'Or" ... .. Thomé.

Miss EVELYN DOWNES.

CONCERTO IN G—Violoncello ... .. Lindner.

Mr. HERBERT WALENN.

SONGS ... .. { "A Contrast"  
"A Spring Song" } C. Hubert H. Parry.

Miss GERTRUDE HUGHES.

ANDANTE } (Quintet in C minor, Op. 16)—Pianoforte, Violin, }  
SCHERZO } Viola, Violoncello and Contrabass ... .. } Goetz.

Miss LILIAS PRINGLE, Messrs. A. HINTON, A. WALENN, H. WALENN,  
and A. E. HARPER.







## PROGRAMME.

.....  
*No Repetition of a Piece, or recall of a Performer, is  
allowed at these Concerts.*  
.....

MASS IN D (First time of performance in London) ... Dvořák.

### SEMI-CHORUS.

*Sopranos*—MISSSES BURDIN, BURNS, S. M. LEWIS, AND  
STRATHEARN.

*Contraltos*—MISSSES A. CHILD, DAFFORNE, DORE, AND  
DOWNES.

*Tenors*—MESSRS. BROPHY, COLMAN, HORNCastle, AND  
LEWIS THOMAS.

*Basses*—MESSRS. ALSTON, APPLEBY, CLEMENTS, AND  
OTTEWELL.

### KYRIE ELEISON.

Kyrie eleison ; Christe eleison ; Kyrie eleison.

### GLORIA.

Gloria in excelsis Deo, et in terra pax hominibus, bonæ voluntatis.  
Laudamus te, benedicimus te, adoramus te, glorificamus te,  
Gratias agimus tibi propter magnam gloriam tuam, Domine  
Deus, Rex cœlestis, Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe ; Domine Deus, Agnus  
Dei, Filius Patris, qui tollis peccata mundi, miserere nobis ; suscipe



deprecationem nostram; qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus sanctus, quoniam tu solus Dominus, quoniam tu solus altissimus, Jesu Christe, cum Sancto Spiritu in gloria Dei Patris. Amen.

#### CREDO.

Credo in unum Deum, factorem cœli et terræ, visibilium omnium et invisibilium.

Credo in unum Dominum, Filium Dei unigenitum, et ex Patre natum ante omnia sæcula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri, per quem omnia facta sunt, qui propter nos homines et propter nostram salutem descendit de cœlis. Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die, secundum Scripturas, et ascendit in cœlum, sedet ad dexteram Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis.

Credo in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Credo in unam Sanctam Catholicam et Apostolicam Ecclesiam. Confiteor unum Baptisma in remissionem peccatorum, et vitam venturi sæculi. Amen.

#### SANCTUS.

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt cœli et terra gloria tua.

Hosanna in excelsis.

#### BENEDICTUS.

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

#### AGNUS DEI.

Agnus Dei, qui tollis peccata mundi, miserere nobis. Dona nobis pacem.



RONDO IN C—Two Pianofortes ... .. Chopin.

MISS BLANCHE SHERRARD AND MISS L. MOSSOP.

SONG (MS.) ... .. "EVENING" ... .. Llewela Davies  
(Macfarren Scholar).

MISS KATE COVE.

SEE yonder, where a gem of night  
Falls helpless from its heavenly height !  
It is the brilliant star of Love  
That thus forsakes the realms above.

And one by one the wind bereaves  
The apple tree of silvery leaves :  
The breezes, in their reckless play,  
Spurn them with dancing feet away.

And round and round swims on the pool  
The tuneful swan, so beautiful,  
And ever singing, sweet and slow,  
He sinks into his grave below.

It is so dreary and so dread !  
The leaf is wholly withered,  
The fallen star has flamed away,  
The swan has sung his dying lay.

*From the German of Heinrich Heine.*



SEXTET for Flute, Oboe, Clarinet, Bassoon, and two Horns

*Charles Macpherson*  
(Student).

MESSRS. DONNAWELL, G. HORTON, P. EGERTON, WOTTON,

MANN, AND WILLIAMS.

SERENADE (for Strings alone) ... .. *Volckmann.*

THE ENSEMBLE CLASS.



ROMANCE ... "LES PERLES D'OR" ... Thomé.

MISS EVELYN DOWNES.

**A**LLEZ chercher loin dans l'espace  
Des perles d'or ;  
Je ne veux rien de ce qui passe,  
J'ai mon trésor :  
C'est un doux chant de poésie,  
C'est un rayon ;  
Un ange qui charme ma vie,  
J'aime son nom.

J'aime sa voix harmonieuse,  
Son profil pur,  
Son rire, sa bouche railleuse,  
Son œil d'azur.  
J'aime la voir sous la feuillée  
D'un pas léger,  
Donner à la fleur éfeuillée  
Un long boiser.

Quand tout s'éveille en la nature,  
Quand vient le jour,  
Au ciel s'élève un long murmure,  
Un chant d'amour.  
Oiseaux chantez ma douce amie  
Son pur rayon ;  
Chantez celle qui tient ma vie,  
Chantez son nom.

Allez chercher loin dans l'espace  
Des perles d'or ;  
Je ne veux rien de ce qui passe,  
J'ai mon trésor.

*Poesie de Baron de Vaux.*



(Translation.)

"GEMS OF GOLD."

GO forth and seek in space remote  
 For gems of gold ;  
 I sigh for naught of passing joys,  
 A treasure's mine :  
 'Tis a sweet strain of poesy,  
 A beaming ray,  
 An angel bright to charm my life,  
 A name beloved.

I love her voice so sweet and low,  
 Her profile pure,  
 Her mocking mouth, her laughter,  
 And liquid eyes ;  
 I love to see her in the bower  
 With tripping feet,  
 Bestowing on the drooping flower  
 A long sweet kiss.

Then nature's world awakes from sleep  
 At welcome day ;  
 A murmur unto heaven ascends,  
 A strain of love.  
 Sing on, ye birds of my dear love,  
 So bright and pure ;  
 Oh! sing of her, my joy, my life,  
 Sing her sweet name.

Go forth and seek in space remote  
 For gems of gold ;  
 I sigh for naught of passing joys,  
 A treasure's mine.

*English Version by Germaine Mellor.*



CONCERTO IN G—Violoncello ... .. *Lindner.*

MR. HERBERT WALENN.

SONGS ... .. { "A CONTRAST"  
"A SPRING SONG" } *C. Hubert H. Parry.*

MISS GERTRUDE HUGHES.

"A CONTRAST."

THE merry bird sits in the tree,  
And sings his roundelay ;  
The hart flies through the wood so free,  
Rejoicing on his way ;  
The huntsman winds his cheery horn,  
And calls his hounds amain ;  
The world is all to joyance gone  
In valley, hill, and plain.

But I, alone, must weep and mourn  
Till evening's shadows close,  
He cometh not at noon or morn  
To give my heart repose ;  
He cometh not my heart to cheer,  
For whom I long so sore ;  
Aye! must I sorrow for my dear,  
He cometh never more.



“ A SPRING SONG.”

**3**T was a lover and his lass,  
 With a hey and a ho, and a hey nonino!  
 That o'er the green cornfield did pass  
 In the spring-time, the only pretty ringtime,  
 When birds do sing, Hey ding a ding;  
 Sweet lovers love the spring.

Between the acres of the rye  
 These pretty country folks would lie:  
 This carol they began that hour,  
 How that life was but a flow'r.

And therefore take the present time,  
 With a hey and a ho, and a hey nonino!  
 For love is crowned with the prime,  
 In springtime, the only pretty ringtime,  
 When birds do sing, hey ding a ding;  
 Sweet lovers love the spring.

ANDANTE { Quintet in C minor (Op. 16)—Pianoforte, }  
 SCHERZO { Violin, Viola, Violoncello and Contrabass } *Goetz.*

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| Walker, F., Esq., Hon. R.A.M. ... ..        | 1                     | 1  | 0  |                                  |    |    |
| Walmisley, Miss A. E. V. ... ..             | 1                     | 1  | 0  |                                  |    |    |
| Ward, Miss H. ... ..                        | 1                     | 1  | 0  |                                  |    |    |
| Waterlow, Philip H., Esq. ... ..            |                       |    |    | 5                                | 5  | 0  |
| Watson, Sir Thomas, Bart. ... ..            |                       |    |    | 10                               | 10 | 0  |
| Webb, Sir Henry, Bart. (deceased) ... ..    |                       |    |    | 105                              | 0  | 0  |
| Wellington, The Duke of ... ..              |                       |    |    | 12                               | 12 | 0  |
| Westlake, F., Esq., R.A.M. ... ..           | 1                     | 1  | 0  |                                  |    |    |
| Westminster, The Duke of ... ..             | 5                     | 0  | 0  |                                  |    |    |
| Westmorland, Earl of ... ..                 |                       |    |    | 10                               | 0  | 0  |
| Westmorland, The Dowager Countess of ... .. |                       |    |    | 39                               | 18 | 6  |
| Wheeldon, G., Esq., R.A.M. ... ..           | 1                     | 1  | 0  | 2                                | 2  | 0  |
| White, A. C., Esq., Hon. R.A.M. ... ..      | 1                     | 1  | 0  |                                  |    |    |
| White, Mrs. Meadows (deceased) ... ..       |                       |    |    | 50                               | 0  | 0  |
| White, F. Meadows, Esq., Q.C. ... ..        | 5                     | 5  | 0  |                                  |    |    |
| Williams, Miss Greta, A.R.A.M. ... ..       | 1                     | 1  | 0  |                                  |    |    |
| Willoughby, The Dowager Lady ... ..         |                       |    |    | 3                                | 3  | 0  |
| Wilson, Miss Hilda, A.R.A.M. ... ..         | 1                     | 1  | 0  |                                  |    |    |
| Wilton, Earl of (deceased) ... ..           |                       |    |    | 25                               | 0  | 0  |
| Wingham, T., Esq., R.A.M. (deceased) ... .. | 1                     | 1  | 0  |                                  |    |    |
| Wood, Miss ... ..                           | 1                     | 1  | 0  |                                  |    |    |
| Wrigley, John, Esq., R.A.M. ... ..          | 1                     | 1  | 0  |                                  |    |    |

Zimmermann, Miss Agnes, R.A.M. ... .. 2 2 0

THE PROFESSORS OF THE ROYAL ACADEMY OF  
MUSIC (1868) ... ..

629 10 6



The following Contributions have been received towards a

## Reserve Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

### TRUSTEES :

J. F. H. READ, THOMAS THRELFALL, and the PRINCIPAL.

|                                                                                                     | £  | s. | d. |
|-----------------------------------------------------------------------------------------------------|----|----|----|
| In memory of John Hollier, Esq., of Gloucester Road, Regent's Park,<br>the gift of his Widow ... .. | 50 | 0  | 0  |
| Corder, F., Esq., R.A.M. ... ..                                                                     | 1  | 1  | 0  |
| Curwen, J. Spencer, Esq., R.A.M. ... ..                                                             | 2  | 0  | 0  |
| Dobree, Bonamy, Esq. ... ..                                                                         | 10 | 10 | 0  |
| Gooch, G. Gordon, Esq., A.R.A.M. (Australia) ... ..                                                 | 1  | 1  | 0  |
| Jewson, F. B., Esq., R.A.M. ... ..                                                                  | 2  | 2  | 0  |
| Macfarren, Sir G. A. (deceased) ... ..                                                              | 5  | 5  | 0  |
| Macfarren, Walter, Esq., R.A.M. ... ..                                                              | 5  | 5  | 0  |
| Macirone, Miss C. A., R.A.M. ... ..                                                                 | 1  | 1  | 0  |
| Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny<br>Rowland) ... ..  | 50 | 0  | 0  |
| Moorsom, Mrs.... ... ..                                                                             | 3  | 3  | 0  |
| Osborne, G. A., Esq., Hon. R.A.M. ... ..                                                            | 1  | 1  | 0  |
| Renshaw, J., Esq. ... ..                                                                            | 1  | 1  | 0  |
| Sparrow, Chas. E., Esq. ... ..                                                                      | 3  | 14 | 0  |



## Potter Exhibition.

Founded by subscription, 1860, as a testimonial to

CIPRIANI POTTER (1792—1871),

Principal of the Academy from 1832 to 1859.

This is open for competition annually in December by Female or Male Candidates, at alternate elections, who shall then be and shall have been Students at the Academy for not less than two years, and it will be awarded to the one judged to evince the greatest merit in Pianoforte-playing.

The amount of the Exhibition is about £10 10s., which is appropriated towards the cost of a year's instruction in the Academy.

The next competition will be for Female Candidates.

### TRUSTEES:

W. H. CUMMINGS, J. F. H. READ, and the PRINCIPAL.

## Westmorland Scholarship.

Founded by subscription, 1861, in memory of

JOHN FANE, 11th Earl of Westmorland (1784—1859),

Founder of the Royal Academy of Music.

This is open for competition annually in December by Male and Female Vocalists in alternate years who must be Students in the Royal Academy of Music, between the ages of eighteen and twenty-four, and who must produce certificates of birth.

The amount of the Scholarship is about £9 9s., which will be appropriated towards the cost of a year's instruction in the Academy.

Further subscriptions towards the fund of this Scholarship will be applied to the increase of its annual value.

The next competition will be for Female Candidates.

### TRUSTEES:

F. CORDER, W. H. CUMMINGS, and F. WALKER.



## Sterndale Bennett Scholarship.

Founded by subscription, 1872, as a testimonial to  
 WILLIAM STERNDALE BENNETT, Kt., M.A. et Mus.D. Cantab.,  
 D.C.L. Oxon., R.A.M. (1816—1875);

Principal of the Academy from 1866 to 1875.

This is open for competition biennially in April by Male Candidates, in any branch of Music, who must be British-born subjects, between the ages of fourteen and twenty-one years, and must produce certificates of birth.

Candidates must pass an Examination in general education previous to entering the musical competition. Subjects: Orthography and the other branches of English Grammar, Elementary Arithmetic, Rudiments of Geography, and English History; and, for Candidates above eighteen, any Foreign Language of their own choice.

A Candidate is exempt from the Literary Examination who can produce a certificate of either of the University Local Examinations.

The successful Candidate is entitled to two years' free instruction in the Academy.

The next competition will be held in April, 1894.

### TRUSTEES :

WALTER MACFARREN, ARTHUR O'LEARY, and H. R. EYERS.

## Parepa-Rosa Scholarship.

Founded by Carl Rosa, Esq., 1874, in memory of his Wife,

EUPHROSYNE PAREPA-ROSA (1836—1874),

Soprano Singer.

This is open for competition biennially in April by Female Vocalists between the ages of eighteen and twenty-two years, who must be British-born subjects, must not be nor ever have been Students in the Royal Academy of Music, and who must produce certificates of birth.

The successful Candidate is entitled to two years' free instruction in the Royal Academy of Music.

The next competition will be held in April, 1894.

### TRUSTEES :

A. RANDEGGER, CHAS. E. SPARROW, J. H. EVANS, and the PRINCIPAL.



## Sir John Goss Scholarship.

Founded by subscription, 1875, as a testimonial to

JOHN GOSS, Kt., Mus.D. Cantab., Hon. R.A.M. (1800—1880),  
Composer, Organist of St. Paul's Cathedral, and Professor in the  
Academy.

This is open for competition by Chorister Boys (to be elected by the Council of the College of Organists).

The holder is entitled to three years' instruction in the Academy.

The Examination is held by the College of Organists.

Further subscriptions to the fund of this Scholarship will be appropriated to the increase of its annual value.

The next competition will be held in December, 1893.

### TRUSTEES :

Sir JOHN STAINER, M. E. WESLEY, and H. GOSS.

## Lady Jenkinson's Thalberg Scholarship.

Founded by subscription raised by Lady Jenkinson, 1877, in memory of

SIGISMUND THALBERG (1812—1871),

Pianist and Composer.

This is open for competition biennially in December by Female and Male Pianists, at alternate elections, who must be British-born subjects, between the ages of fourteen and twenty-one years, and must produce certificates of birth.

Competitors must pass an Examination in general education before entering the Musical Competition; the subjects of, and the exemption from, which are the same as for the Sterndale Bennett Scholarship.

The Scholarship amounts to about £20 a year, which is appropriated towards the cost of two years' instruction in the Academy.

Further subscriptions to the fund of this Scholarship will be applied to the increase of its annual value.

The next competition will take place in December, 1893, and will be for Female Candidates.

### TRUSTEES :

Sir G. B. JENKINSON, Bart., SIGISMUND BRUZAUD,  
and the PRINCIPAL.



## John Thomas Welsh Scholarship.

Founded by subscription, 1883, collected mainly in the Principality, by

JOHN THOMAS

(Pencerdd Gwalia), Harpist to the Queen, 1883.

This is competed for triennially in September by Vocalists and Instrumentalists of both sexes, at alternate elections, who must be under eighteen years of age and produce certificates of birth. Candidates must not be, nor ever have been, pupils of any public metropolitan Institution for musical instruction, and either they or their parents must have been born in Wales.

The successful Candidate is entitled to three years' free instruction in the Royal Academy of Music.

The next competition will be by instrumentalists, and will be held on July 27, 1893.

TRUSTEES:

JOHN THOMAS, JOHN WILLIAMS, M.D., STEPHEN EVANS, and the  
PRINCIPAL.

## Henry Smart Scholarship.

Founded by subscription, 1880, in memory of

HENRY SMART (1813—1879),

Composer and Organist.

This is open for competition triennially in September by Male and Female Candidates, at alternate elections, who must be British-born subjects, under twenty years of age, and must produce certificates of birth.

The Scholarship amounts to about 16½ Guineas a year, which is appropriated towards the cost of three years' instruction in the Academy. In awarding this Scholarship special regard will be had to promise of excellence in Organ-playing and Musical Composition.

The next competition will be by Female Candidates in September, 1893.

TRUSTEES:

JOHN CLARKE CROSTHWAITE McCaul, G. A. OSBORNE,  
and the PRINCIPAL.



## Sainton=Dolby Scholarship.

Founded by subscription, 1886, in memory of

CHARLOTTE HELEN SAINTON-DOLBY, R.A.M. (1821—1885),

Contralto Singer and Composer.

This is open for competition triennially in January by Contralto and Soprano Vocalists, at alternate elections, between the ages of seventeen and twenty years, who must be British-born subjects, must not be, nor ever have been, Students in the Royal Academy of Music, and must produce certificates of birth.

The Scholarship amounts to 15 Guineas a year, which is appropriated towards the cost of three years' instruction in the Academy, and it is awarded to the Candidate who may be judged to display the best voice in conjunction with musical aptitude.

The next Competition will be for Contralto Vocalists and will be held in January, 1894.

TRUSTEES :

WALTER MACFARREN, W. F. LOW, EDWARD LLOYD, and

CHARLES SANTLEY.

## Liszt Scholarship.

Founded by subscription, 1886, in honour of

FRANZ LISZT, Hon. Canon, Ph.D., Hon. R.A.M. (1811—1886).

This is open for competition by Male and Female Candidates between the ages of fourteen and twenty years upon the day fixed for the beginning of the Examination in Musical Composition and Pianoforte-playing, and is awarded to the one who may be judged to evince the greatest merit in Pianoforte-playing or Composition.

It entitles the successful Candidate to three years' free instruction in the Academy, and, after that, a yearly sum to assist him or her in the extension of musical experience for two years on the Continent of Europe.

A fee of One Guinea must be paid by each Candidate on entering his or her name for competition.

Candidates must pass an Examination in general education before entering the Musical Competition, the subjects of which are English Orthography and Grammar, Elementary Arithmetic and the rudiments of Geography and English History. Exemption from this Examination can only be obtained by production of a Certificate by the Candidate that he or she has passed a satisfactory Examination at any of the local



or other Examinations held by any British University, or unless such Candidate at the time of Competition holds any other Scholarship at the Royal Academy of Music.

The next Competition will be in April, 1897, preceded by the Literary Examination.

TRUSTEES :

C. A. BARRY, ALFRED H. LITTLETON, and THOMAS THRELFALL.

### Bache Scholarship.

Supplementary to and incorporated with the LISZT SCHOLARSHIP.

Founded by subscription, 1888, in memory of

WALTER BACHE (1842—1888),

Pianist, Conductor, and Professor in the Academy.

### Macfarren Scholarship.

Founded by subscription, 1888, in memory of

SIR GEORGE ALEXANDER MACFARREN (1813—1887), M.A., R.A.M. ;  
Mus. Doc. Cantab., Mus. Doc. Oxon., et Mus. Doc. Dub. ;

Professor of Music at the University of Cambridge ; and Principal of the Academy from 1875 to 1887.

This will be open for competition triennially in January by British-born Candidates, between the ages of fifteen and twenty-one years upon the day fixed for the beginning of the Examination in Musical Composition, and will be awarded for promise in Musical Composition. Certificates of birth must be produced. A fee of One Guinea must be paid by each Candidate on entering his or her name for competition.

Competitors must pass an Examination in general education before entering the Musical Competition, the subjects of which are the same as for the Sterndale Bennett Scholarship. Exemption from this Examination can only be obtained from the Committee of Management on production of such a certificate or evidence as they may think fit, and Candidates who have already passed a similar Examination, or have attained such a position at school or college as the Committee may determine to be sufficient, may also be exempted.

The successful Candidate is entitled to three years' tuition at the Royal Academy of Music. In cases of exceptional talent or promise this period may be extended to one year more. The holder of the Scholarship is ineligible for a second competition.

The Trustees are empowered to hand over, or otherwise deal with at their discretion, to the holder of the Scholarship any balance that may remain in their hands.

The next Competition will be held in January, 1895.

TRUSTEES :

WALTER MACFARREN, THOMAS THRELFALL, and the  
PRINCIPAL.



## Erard Centenary Scholarship.

The Gift of

DANIEL MAYER, Esq.,

In celebration of the Centenary of the establishment of  
Messrs. S. & P. Erard's business.

This Scholarship is open to all British-born subjects of either sex between the ages of fourteen and twenty-one, who shall not be, nor ever have been, Students at the Royal Academy of Music, the Royal College of Music, or the Guildhall School of Music. An Entrance Fee of One Guinea is payable by each Candidate. The successful Candidate will be entitled to receive three years' free tuition at the Royal Academy of Music, and in addition will have the loan of an Erard Grand Pianoforte during the same period.

The Competition for the above Scholarship took place on the 25th October, 1892.

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## Sainton Scholarship.

Founded by subscription, 1891, in memory of

PROSPER SAINTON,

Professor of the Violin at the Royal Academy of Music,  
1845—1890.

This Scholarship is to be awarded for promise in Violin-playing and will be competed for triennially. It is open to British-born subjects of either sex, who shall be under the age of eighteen years on the date of the musical examination. Candidates will be required to pay a fee of Half-a-Guinea on entering, and to produce such evidence of their age as the Trustees may require. No Candidate will be eligible to compete in the musical examination who shall have failed to pass such preliminary literary examination as shall be appointed by the Committee of Management, or to have produced such evidence of his or her literary qualifications as the Committee shall consider sufficient. The successful Candidate will be entitled to the benefit of the Scholarship funds for three years, subject to the usual conditions, which time, in cases of exceptional talent, may be extended to four years, at the discretion of the Committee. The Committee have power to withhold the Scholarship in any year upon the report of the Examiners that no fit Candidate has appeared. The holder of the Scholarship is ineligible for a second Competition.



The amount of the Scholarship Fund is subject to fluctuations. For the first year it will be about £31; for succeeding years, about £24. The next Competition will take place in March, 1896.

TRUSTEES :

AUGUSTUS LITTLETON, THOMAS THRELFALL, and the PRINCIPAL.

### Sir Michael Costa Scholarships.

The bequest of

MICHAEL COSTA, Kt., Hon. R.A.M. (1808—1882),

Composer and Conductor.

1. A Scholarship of £120 per annum, to be bestowed upon such English-born Male Student of the Academy as shall manifest the greatest ability for Composition (especially as respects the faculty of inventing melody), for the purpose of enabling him to continue his studies upon the Continent of Europe, and particularly in Germany. Such Scholarship to be tenable for five years, upon the condition that the Scholar is not, during his tenure of the Scholarship, to publish any composition; and if this condition be broken the Scholarship is to be forfeited.

2. Two Scholarships of £40 per annum each, to be bestowed upon English-born Students for the purpose of enabling them to pursue their studies in the Academy; and such Scholarships to be tenable for five years, upon the condition that the Scholars are not, during their tenure of the Scholarships, to accept any engagement for performing in public, upon pain of forfeiting the said Scholarships.

These Scholarships are not yet in operation.

### Goring Thomas Scholarship.

A Scholarship in memory of the late Arthur Goring Thomas, Composer, is in course of foundation, particulars of which will be duly announced.

*The holder of any of the above Scholarships or Exhibitions will, during the tenure of the same, be ineligible to compete for any other Scholarship.*

*In all cases the Scholar will be examined periodically, and if he or she does not give satisfactory proof of progress, shall forfeit the Scholarship, whereupon another Scholar will be elected for the remainder of the period.*



## MEMORIAL PRIZES.

**Sterndale Bennett Prize.**

A Purse of 10 Guineas is competed for annually in March by Female Pianists who have been studying in the Academy, without intermission, for the six consecutive preceding Terms, including the current Term, and it is awarded to the one who may be judged to play best a composition by Sir Sterndale Bennett, to be chosen by the Committee, and announced two months previous to the Competition.

**Parepa-Rosa Prize.**

A Gold Medal, bearing the portrait of Euphrosyne Parepa-Rosa, is competed for annually in July by Soprano, Tenor, Contralto, and Bass Singers, in alternate years, who shall have been studying in the Academy throughout the last three consecutive Terms, including the current Term, and is awarded to the one who may be judged to sing best pieces selected by the Committee, the names of which will be announced two months before the Competition.

**Charles Lucas Prize.**

A Silver Medal, from a design from T. Woolner, R.A., founded by subscription as a memorial of Charles Lucas, born 1808, died 1869 (Principal of the Academy from 1859 to 1866), is competed for annually in July by Composers who shall have been studying in the Academy throughout the three consecutive preceding Terms, and it is awarded to the one who may be judged to compose the best work, of which the subject shall be named by the Committee two months before the date of the Competition.

## TRUSTEES :

H. R. EYERS, STANLEY LUCAS, and FREDERICK WESTLAKE.

**Llewelyn Thomas Prize.**

The gift of HENRY EVILL, Esq., in memory of  
LLEWELYN THOMAS, M.D., Brussels,  
Hon Physician of the Academy.

A Gold Medal, for Declamatory English Singing, to be awarded in March to the Female Candidate—Soprano and Contralto in alternate years—who shall be judged to sing best the pieces chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding Terms, but no longer than three years from the date of the Competition.



### Heathcote Long Prize.

The gift of HEATHCOTE LONG, Esq.

A Purse of 10 Guineas is competed for annually in December by Male Pianists who have been studying in the Academy throughout three consecutive Terms, including the current Term, and is awarded to the Candidate judged to play best standard compositions, selected by the Committee from the works of some acknowledged masters, the titles of which will be announced two months before the Competition.

### Bonamy Dobree Prize.

The gift of BONAMY DOBREE, Esq.

A Purse of 10 Guineas is competed for annually in December by Violoncellists who have been studying in the Academy throughout the three consecutive preceding Terms, and is awarded to the one who may be judged to play best a composition for the Violoncello, the title of which will be announced two months before the trial, and to play best a piece at first sight.

### Evill Prize.

The gift of H. EVILL, Esq.

A Purse of 10 Guineas, for Declamatory English Singing, will be awarded in March to the Male Candidate—Bass and Tenor in alternate years—who shall be judged to sing best the pieces chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding Terms.

### Hine Gift.

The bequest of Miss MARY HINE (D. 1880).

The amount is £12, which is appropriated towards the cost of a year's instruction in the Academy. It is competed for annually in December by male and female Students of the Academy under seventeen years of age at the date of Competition, and will be awarded to the one who may be judged to have composed the best English Ballad, the poetry for which shall have been selected by the Committee and announced two months before the Competition.

TRUSTEES :

WALTER MACFARREN, C. STEGGALL, and FREDERICK WESTLAKE.



### Sainton=Dolby Prize.

A Purse of 5 Guineas will be competed for in December by Contraltos and Sopranos, in alternate years, who must have been studying in the Academy throughout the last three consecutive Terms, and will be awarded to the Candidate displaying the best voice in conjunction with musical aptitude. No holder of the Scholarship is eligible to compete for the prize.

### Leslie Crotty Prize.

The gift of FRED. LESLIE CROTTY, Esq.

A Prize of 10 Guineas will be awarded annually in June to the Baritone Student who shall be judged to display the best artistic ability in Recitative, Cantabile, and Dramatic renderings. The piece or pieces will be chosen by the donor of the prize and announced one month before the Competition. The Examiners on each occasion have power to withhold the prize in the event of their being of opinion that none of the candidates have displayed sufficient ability.

### Charles Santley Prize.

(REVIVED.)

The gift of CHARLES SANTLEY, Esq., Hon. R.A.M.

A Prize of 10 Guineas will be given for competition in March to Male and Female Students, in alternate years, who have been studying in the Academy during the six consecutive preceding Terms, and will be awarded to the Candidate who may be adjudged the best Accompanist. Candidates must be prepared to play one or more pieces at sight, and transpose, if required to do so by the Examiners. The Examiners on each occasion have power to withhold the prize in the event of their being of opinion that none of the Candidates have displayed sufficient ability.

### Rutson Memorial Prizes.

The gift of JOHN RUTSON, Esq., in memory of his Brother, the late ALBERT OSLIFF RUTSON.

A Prize of 6 Guineas will be awarded annually in December to Sopranos and Contraltos, in alternate years, who have been studying in the Academy during at least the nine consecutive preceding Terms, and have throughout made singing their principal study. The prize has been instituted for the especial encouragement of clear enunciation of words and steadiness of intonation in singing. The piece or pieces chosen for the Competition will be announced one month before the date thereof. The Examiners on each occasion will



have power to withhold the prize in the event of their being of opinion that no Candidate has attained a sufficiently high standard.

A Prize of like amount will be awarded on the same conditions to Tenors and to Baritones and Basses, in alternate years.

### **Louisa Hopkins Memorial Prize.**

The gift of EDWARD LLOYD, Esq., in memory of his Mother.

A Prize of 10 Guineas will be competed for in the month of March annually by Female Pianists who have been studying Pianoforte as their principal study in the Academy during the six preceding Terms, and will be awarded to the Competitor who may be judged to play best a composition to be chosen by the Committee and announced one month previous to the Competition. The Examiners on each occasion will have power to withhold the prize in the event of their being of opinion that no Candidate has attained a sufficiently high standard.

### **Robert Cocks & Co. Prizes.**

The gift of Messrs. ROBERT COCKS & Co.

Two Prizes of 10 Guineas each will be competed for annually by Male and Female Pianists respectively, who shall have been studying at the Academy for six consecutive Terms, and shall not have already won any Scholarship, Exhibition, or Prize for Pianoforte Playing. The prizes will be awarded to the two best performers of a Pianoforte composition, to be selected by the Committee of Management. The first Competition for Females took place 17th December, 1892, and for Males 27th March, 1893.

### **James Tubbs Prize.**

A gold-mounted Violin Bow, of their own manufacture, is presented annually by Messrs. JAMES TUBBS & SON, and is awarded by the Examiners in Violin-playing to that Student, Male or Female, who shall, in their opinion, have made such progress in his or her studies as to deserve it.

### **Silvani and Smith Prize.**

A Wind Instrument of the value of 10 Guineas will be given for Competition triennially in June to Students who make a Wind Instrument their principal study, and will be awarded to the Competitor who shall be judged to play best the pieces chosen by the Committee, of which the titles will be announced one month before the contest.

The next Competition will be in June, 1894.

*\* \* The holders of any of these Memorial Prizes will not be admissible to a future competition on the same subject.*



## Worshipful Company of Musicians' Medal.

A Silver Medal is presented by the Company triennially to the most distinguished Student, Male or Female, in the Academy. The recipient is nominated, without competition or examination, by the Principal, assisted by two of his principal Professors to be named by himself.

The next award will be made in 1893.

## Joseph Maas Memorial Prize.

This prize shall be competed for in each year by the then pupils of the particular School of Music which shall in that year have been selected by the Trustees acting under the Deed of Trust. The amount of the prize is £10, to be appropriated to the cost of a year's instruction in the selected Institution, and the competition is confined to Tenor Vocalists, who must be British subjects. The prize will be awarded to the candidate whose voice, mode of producing it, and general musical attainments will, in the opinion of the Examiners appointed by the Trustees, render him most likely to take the highest position before the public as a tenor singer. The Trustees have power to withhold the prize at any time if, in the opinion of the Examiners, no Candidate has evinced sufficient merit to entitle him thereto.

TRUSTEES :

JOSEPH BENNETT, G. HOPE JOHNSTONE, and CHARLES LYALL

## Charles Mortimer Prize.

The gift of CHARLES MORTIMER, Esq., J.P.

A Prize of 10 Guineas will be competed for during April annually by Male or Female Candidates who shall not have already won any Scholarship, Exhibition, or Prize for Composition. On the first occasion the Prize was awarded for the best composition of an Andante and Scherzo for Violin and Pianoforte.

CERTIFICATES OF MERIT, SILVER MEDALS, AND BRONZE MEDALS are awarded for principal Studies, for Harmony, and for Elocution, and Books for Languages, at the Annual Examinations, to deserving pupils who have been studying in the Academy throughout the current academical year.

Applications for the admission of Students to be made to the Secretary, at the Academy, from whom all particulars may be obtained, and by whom Subscriptions—either to the funds of the Academy or to those of the Westmorland, Sir John Goss, Thalberg, or Henry Smart Scholarships—will be received.

The Committee of Management desire to draw the attention of Fellows and Associates to the many privileges which they enjoy, and confidently invite those who do not already contribute to the Institution to become Annual Subscribers.



## EXAMINATION INDEPENDENT OF ACADEMY TEACHING.

### The Metropolitan Examination of Musical Composers or Performers, and Teachers.

This is held in London, in the months of December and January. Successful Candidates are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to append to their names the initials L.R.A.M., and receive diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined. Names of Candidates must be sent to the Secretary on or before October 22nd next preceding the Examination. The Syllabus, containing full particulars, may be had on application to the Secretary.

### Licentiates of the Royal Academy of Music.

#### IN COMPOSITION.

|                                             |      |
|---------------------------------------------|------|
| Ackwright, Marian Ursula (T.)               | 1889 |
| Barber, Edwin Masterman (T.)                | 1887 |
| Bellamy, Catherine A. (T.)                  | 1887 |
| Bingley, Rev. John Thomas (T.)              | 1889 |
| Clark, Windeyer (T.)                        | 1889 |
| Curtis, Millie (T.)                         | 1887 |
| Dixon, Emily C. (T.)                        | 1887 |
| Ewer, D. C. Wilson (T.)                     | 1888 |
| Fliteroff, John Thomas (T.)                 | 1889 |
| Grant, Emily Bessie, Mus. Bac. Oxon. (T.)   | 1888 |
| Havelock, George (T.)                       | 1889 |
| James, Frederick, Mus. Bac. Cantab. (C.)    | 1886 |
| Merriek, Frank (T.)                         | 1891 |
| Parkes, David (T.)                          | 1889 |
| Powell, Owen Henry (T.)                     | 1890 |
| Rowe, Richard Ingleton (T.)                 | 1893 |
| Smith, Blanche (T.)                         | 1893 |
| Steven, Alexander (T.)                      | 1888 |
| Turton, Mary Agnes (T.)                     | 1883 |
| Tutt, William Henry, Mus. Bac. Cantab. (C.) | 1892 |
| Whitfield, Alice (T.)                       | 1892 |

C—Composer and Teacher.

T—Teacher.

#### IN SINGING.

|                                               |      |                                            |      |
|-----------------------------------------------|------|--------------------------------------------|------|
| Ackerley, Sarah Ellen (T.)                    | 1889 | Dobbie, Elizabeth Anne (P.)                | 1892 |
| Booker, Mary Louisa (P.)                      | 1891 | Drew, Rosa (Elementary Singing)            | 1889 |
| Brooks, Amy H. (T.)                           | 1887 | Dunkley, Frances E. (T.)                   | 1888 |
| Brown, Meredith (T.)                          | 1885 | Dyson, W. Mann (T., English Singing)       | 1884 |
| Buchanan, Jeanie (T.)                         | 1885 | Frost, Amy Ann Eliza (P., English Singing) | 1892 |
| Bury, Benjamin (P.)                           | 1893 | Fusselle, Kate (P.)                        | 1884 |
| Clark, William (P.)                           | 1886 | Gane, Marie (T.)                           | 1893 |
| Cohen, Amelia (T.)                            | 1893 | George, Isabel (P.)                        | 1884 |
| Coulthard, Matilda (T., English Singing)      | 1892 | Glover-Eaton, Frances Sarah (T.)           | 1890 |
| Cross, Blanche (T.)                           | 1893 | Gould, Louie A. J. (P. and T.)             | 1886 |
| Curtis, Alice (P.)                            | 1893 | Graves, Frank Scott (T.)                   | 1889 |
| Denning, Amey Murray (T.)                     | 1893 | Graves, Henry (T.)                         | 1890 |
| Devonshire, Amy Blanche (T., English Singing) | 1892 | Harker, Elsie (P.)                         | 1893 |



## IN SINGING.—Continued.

|                                  |      |                                    |      |
|----------------------------------|------|------------------------------------|------|
| Harvey, Louisa (T.) ... ..       | 1884 | Picot, Joshua (P.) ... ..          | 1890 |
| Hyde, Fredk. Charles Field (T.)  | 1892 | Pitt, Robert John (T.) ... ..      | 1889 |
| Jones, Edith Emily (P.) ... ..   | 1890 | Shapcott, Frederick John (T.)      | 1891 |
| Joyce, Jane (Elementary Singing) | 1889 | Sinkinson, Irene (P.) (Inez San    |      |
| Kendall, Harriett (T.) ... ..    | 1893 | Carolo) ... ..                     | 1893 |
| Leeds, Bessie Mary (T.) ... ..   | 1889 | Spencer, Lizzie Clara (P.) ... ..  | 1893 |
| Marshall, Florence (T.) ... ..   | 1890 | Sunman, Henry (P.) ... ..          | 1886 |
| Mason, William (T., English      |      | Tabram, Mary Elizabeth (T.) ...    | 1891 |
| Singing) ... ..                  | 1885 | Vernay, Anne (T.) ... ..           | 1891 |
| May, Mary Louisa (T.) ... ..     | 1890 | Vickers, Georgina Rebecca (T.,     |      |
| McFarlane, Harriet (T.) ... ..   | 1889 | English Singing) ... ..            | 1892 |
| Michie, Pattie (T.) ... ..       | 1888 | Wilkinson, Rev. Wm. Farley (T.)    | 1887 |
| Morris, Margaret (T.) ... ..     | 1886 | Willis, Louisa Emilie (T., English |      |
| Moss, Arthur William (T.) ... .. | 1889 | Singing) ... ..                    | 1892 |
| Pearce, Lily (T.) ... ..         | 1891 |                                    |      |

P—Performer.

T—Teacher.

## IN PIANOFORTE PLAYING.

|                                    |      |                                    |      |
|------------------------------------|------|------------------------------------|------|
| Abraham, Evelena (P.) ... ..       | 1888 | Butler, Ellen Maria (T.) ... ..    | 1893 |
| Adam, Lily (T.) ... ..             | 1890 | Carey, Lillian Rosa (T.) ... ..    | 1893 |
| Amy, Alfred (P.) ... ..            | 1887 | Carnes, Arthur Augustus (T.) ...   | 1892 |
| Andrew, Ada Mary (T.) ... ..       | 1893 | Carpmael, Jane (P.) ... ..         | 1892 |
| Applin, May (T.) ... ..            | 1886 | Carr, Ellen Elizabeth (T.) ... ..  | 1892 |
| Atkins, Elizabeth (T.) ... ..      | 1892 | Carter, Margaret Helen (P.) ... .. | 1890 |
| Atkins, Mabel (T.) ... ..          | 1893 | Chapman, Margaret Ann (T.) ...     | 1891 |
| Atterbury, Ethel T. ... ..         | 1885 | Chard, Frances Agnes (T.) ... ..   | 1892 |
| Aubin, Nellie E. (P.) ... ..       | 1887 | Charters, Margaret Alice (T.) ...  | 1891 |
| Aubin, Susie Roof (P.) ... ..      | 1891 | Cheshire, Alice Louisa (P.) ... .. | 1885 |
| Ayers, Helen (P.) ... ..           | 1884 | Cochrane, Ethel (T.) ... ..        | 1887 |
| Bacon, Frances Emma (T.) ... ..    | 1893 | Cockburn, Louise Jane (P.) ... ..  | 1891 |
| Barnaby, Helen (T.) ... ..         | 1893 | Coleman, Charlotte (P.) ... ..     | 1892 |
| Barnard, Florence Gertrude (T.)    | 1893 | Coley, Gratiana (T.) ... ..        | 1891 |
| Barnard, Louisa (P.) ... ..        | 1886 | Colles, Annie (T.) ... ..          | 1893 |
| Barraud, Helen Margaret (T.) ...   | 1891 | Cookson, Elizabeth (P.) ... ..     | 1884 |
| Bartlett, Emily (T.) ... ..        | 1892 | Cooper, Annie Elizabeth (T.) ...   | 1891 |
| Basnett, Marian (T.) ... ..        | 1893 | Cooper, Ethel Mary (T.) ... ..     | 1892 |
| Bates, Joseph (T.) ... ..          | 1885 | Cooper, George Wilmot (T.) ... ..  | 1890 |
| Beadle, Dorothea Mary (T.) ... ..  | 1893 | Cooper, Helen Gertrude (T.) ...    | 1893 |
| Beardwell, Edith Emma (T.) ... ..  | 1892 | Couchman, Edith Mary (P.) ... ..   | 1892 |
| Beaumont, Letitia (née Spurr) (T.) | 1892 | Court, John (T.) ... ..            | 1890 |
| Bellamy, Catherine A. (P.) ... ..  | 1884 | Cover-Cover, Elizabeth (P.) ... .. | 1884 |
| Bentley, Emma Jane (T.) ... ..     | 1885 | Cox, Alice Helena (P.) ... ..      | 1887 |
| Bennett, Minnie Deane (P.) ... ..  | 1889 | Cox, Annie Hake Hammond (P.)       | 1883 |
| Bevan, Elizabeth (P.) ... ..       | 1891 | Crabtree, Hannah (T.) ... ..       | 1892 |
| Bilbe, Annie Louisa (T.) ... ..    | 1890 | Crankshaw, Mabel Franceys (P.)     | 1892 |
| Bindon, Lilian A. Stephanie (T.)   | 1892 | Crewes, Jessie Paynter (T.) ... .. | 1892 |
| Bittleston, Annie Rebecca (T.) ... | 1892 | Crisp, Annie Magner (P.) ... ..    | 1892 |
| Black, Helena Hume (T.) ... ..     | 1893 | Critchfield, Harriet (T.) ... ..   | 1891 |
| Blandford, Annie Jane (P.) ... ..  | 1889 | Crompton, Clara Katharine (T.)     | 1889 |
| Boden, Ada Lydia (T.) ... ..       | 1893 | Cross, Ethel (T.) ... ..           | 1892 |
| Bond, Lizzie Amanda Edwards (P.)   | 1890 | Croxall, Annie Theresa (T.) ... .. | 1892 |
| Broadhurst, Bertha (T.) ... ..     | 1893 | Crummack, Maud Harker (T.) ...     | 1891 |
| Brockelhurst, Annie (P.) ... ..    | 1884 | Cuthbert, Minnie (T.) ... ..       | 1889 |
| Brown, Jane Helen (T.) ... ..      | 1888 | Davey, Francis Saunders (P.) ...   | 1891 |
| Bryett, Jane (T.) ... ..           | 1887 | Davies, Evelyn Harriot (T.) ... .. | 1886 |
| Buchanan, Kate (P.) ... ..         | 1890 | Davis, Margaret (T.) ... ..        | 1891 |
| Buchanan, Mary (P.) ... ..         | 1884 | Dawes, Agnes (T.) ... ..           | 1892 |
| Butcher, Mary Amelia (P.) ... ..   | 1882 | Dawson, Agnes (P.) ... ..          | 1889 |



## IN PIANOFORTE PLAYING.—Continued.

|                                          |      |                                       |      |
|------------------------------------------|------|---------------------------------------|------|
| Dawson, Herbert James (T.)               | 1891 | Hume, Gertrude (T.)                   | 1891 |
| Deeley, Effie (T.)                       | 1891 | Humphries, Emily Mary (P.)            | 1884 |
| Doyle, Rosa H. (P.)                      | 1888 | Ingham, Albert (T.)                   | 1886 |
| Dunworth, Henry (T.)                     | 1886 | Isaac, Kate (T.)                      | 1892 |
| Durley, Lucy Elizabeth (P.)              | 1890 | James, Lilla (T.)                     | 1892 |
| Ellaby, Agnes Grace (T.)                 | 1891 | Jefferson, Rebecca (T.)               | 1893 |
| Elliott, Margaret (T.)                   | 1891 | Jennings, Edith (T.)                  | 1892 |
| Ellis, Ada Sinclair (P.)                 | 1891 | Johnson, Ellen Ruth (T.)              | 1893 |
| Ellis, Ethelwyn Howard (P.)              | 1891 | Johnson, Feakins Alfred (P.)          | 1883 |
| Ellis, Jessie Balfour (T.)               | 1892 | Johnson, Mary Anne Barnes (T.)        | 1888 |
| Ereaut, Arabella Susette (P.)            | 1893 | Joll, Emma Mary (P.)                  | 1885 |
| Fearn, Florence E. (T.)                  | 1892 | Jones, Arthur Barclay (P.)            | 1891 |
| Fellows, Eliza Frances (T.)              | 1891 | Jopling, Isabella Louisa (P.)         | 1885 |
| Fitch, Lottie (T.)                       | 1888 | Jostle, Annie Marguerite (T.)         | 1891 |
| Ford, Mary W. (T.)                       | 1887 | Keats, Florence Jane (T.)             | 1893 |
| Foster, Augusta Josephine (P.)           | 1892 | Keeble, Grace (P.)                    | 1890 |
| Fowler, William Ernest (P.)              | 1893 | Keene, Frederick Andrew (P.)          | 1891 |
| Fowles, Bernard Wm. (P.)                 | 1892 | Keep, Annie Eliza (T.)                | 1891 |
| Fredericks, Helen (T.)                   | 1892 | Kelly, Lillian (T.)                   | 1893 |
| Freeman, Helen Maud (T.)                 | 1892 | Kirby, Jeannie (T.)                   | 1893 |
| Frewer, Frank (P.)                       | 1892 | Knight, Hilda Mary (T.)               | 1891 |
| Gallatly, Dora (P.)                      | 1885 | Langford, Samuel (T.)                 | 1892 |
| Gardner, Charles (P.)                    | 1882 | Lawley, Rose Harriet (T.)             | 1891 |
| Gilbart, Ethel (T.)                      | 1890 | Lea, Louisa Kate (T.)                 | 1889 |
| Giles, Helen Frances (P.)                | 1892 | Lean, Edith Amy (P.)                  | 1885 |
| Godfray, Marion Ida (T.)                 | 1892 | Leigh, Ada (P.)                       | 1890 |
| Goodridge, Melora F. (T.)                | 1886 | Le Sueur, Louisa Jane (P.)            | 1892 |
| Green, Mary (T.)                         | 1891 | Lewis, Caroline Sarah (P.)            | 1893 |
| Greenland, Annie Maria (P.)              | 1883 | Lewis, Georgina Adeline (T.)          | 1893 |
| Gregory, Adeline Constance Lauretta (T.) | 1893 | Lewis, Lilian (P.)                    | 1888 |
| Griffiths, Bessie (P.)                   | 1890 | Linton, Alice Mary (T.)               | 1885 |
| Grocock, Edward William (T.)             | 1893 | Llewellyn, Kate (P.)                  | 1882 |
| Gudgeon, John (P.)                       | 1891 | Lockwood, Eva (T.)                    | 1892 |
| Guest, Mary Ellen (T.)                   | 1889 | Lomas, William (P.)                   | 1882 |
| Hall, Alice Maud (T.)                    | 1893 | Longley, Annie S. (T.)                | 1893 |
| Hall, Clara (T.)                         | 1892 | Louch, William (T.)                   | 1885 |
| Hall, Mary Parker (T.)                   | 1893 | Maclea, Lottie (T.)                   | 1886 |
| Harris, Grace Ethel (T.)                 | 1893 | McBlain, Bertha (T.)                  | 1886 |
| Hartley, Annie Austin (T.)               | 1890 | M'Kechnie, Edith C. E. (P.)           | 1899 |
| Haselden, Theresa Julia (P.)             | 1893 | Maddle, Maud Mary (T.)                | 1888 |
| Hayes, Letitia Millie (T.)               | 1892 | Marsh, Mary Elizabeth (P.)            | 1885 |
| Head, Jane (T.)                          | 1890 | Marshall, Marian Isabella (T.)        | 1892 |
| Hemmerde, Amy Gertrude (T.)              | 1893 | Mattheson, Emily (P.), late Miss Pugh | 1887 |
| Hemmings, Clara Jane (T.)                | 1892 | May, Ethel Frances (T.)               | 1886 |
| Hensman, Caroline (T.)                   | 1888 | May, Mary Louisa (T.)                 | 1893 |
| Heron, Joanna (T.)                       | 1893 | Mills, Ellen (T.)                     | 1893 |
| Hewins, Kate (T.)                        | 1890 | Mitchell, Madeline Ginder (P.)        | 1885 |
| Hewins, Mabel Maria (T.)                 | 1890 | Moore, Eleanor (P.)                   | 1888 |
| Hexham, Annie (T.)                       | 1892 | Mossop, Lillie Louisa (P.)            | 1892 |
| Heywood, Hattie (T.)                     | 1891 | Mott, Beatrice Elizabeth (T.)         | 1892 |
| Hillier, Lucy (P.)                       | 1884 | Muller, Ada Madeline (T.)             | 1892 |
| Hindley, James (P.)                      | 1882 | Murchison, Beatrice (P.)              | 1884 |
| Hodgson, Emily Rose (Minna) (P.)         | 1885 | Muriel, Isabel Mary (T.)              | 1888 |
| Hoffman, Jacob (T.)                      | 1888 | Murray, Louisa (P.)                   | 1891 |
| Hollick, Clara (P.)                      | 1887 | Musgrave, Grace Ethel (T.)            | 1891 |
| Holdom, Annie Eliza (T.)                 | 1887 | Needham, Mrs. Alicia Adelaide (P.)    | 1889 |
| Holme, Gertrude (T.)                     | 1886 | Needham, Mrs. Alicia Adelaide (P.)    | 1889 |
| Horsfield, Eleanor Mercy (T.)            | 1886 | Newby, Caroline Gertrude (T.)         | 1887 |
| Hudson, Emily Gertrude (T.)              | 1886 |                                       |      |



IN PIANOFORTE PLAYING.—*Continued.*

|                                      |      |                                       |      |
|--------------------------------------|------|---------------------------------------|------|
| Nisbet, James (T.) ... ..            | 1893 | Stephenson, Edith Gertrude (P.)       | 1888 |
| Nock, Clara Matilda (T.) ... ..      | 1893 | Stephenson, Lucy Eliza (P.) ... ..    | 1889 |
| Norris, Ernest Edward Henry (T.)     | 1888 | Stericker, Arthur Cass (P.) ... ..    | 1892 |
| Nunn, Elizabeth Annie (P.) ... ..    | 1884 | Stow, Elsie Laura (T.) ... ..         | 1893 |
| Olson, Mary Amilie (P.) ... ..       | 1885 | Strettell, Harriett A. (P.) ... ..    | 1885 |
| Orellana, Belgly de (P.) ... ..      | 1883 | Sturge, Alice Margaret (T.) ... ..    | 1891 |
| Orellana, Flora de (P.) ... ..       | 1882 | Surridge, Constance E. (T.) ... ..    | 1892 |
| Palliser, Sybil (P.) ... ..          | 1892 | Susman, Rachael (T.) ... ..           | 1892 |
| Pallot, Eliza (T.) ... ..            | 1892 | Tallant, Catherine Alice (P.) ... ..  | 1888 |
| Paris, Emily de (P.) ... ..          | 1890 | Tapp, Georgiana Constance Mabel       |      |
| Parkes, Margaret Ashwell (T.) ... .. | 1884 | (T.) ... ..                           | 1893 |
| Parnell, Mary (T.) ... ..            | 1886 | Tarbolton, Mary Susanna (T.) ... ..   | 1892 |
| Parsons, Herbert Chas. (P.) ... ..   | 1892 | Taylor, Annie (T.) ... ..             | 1891 |
| Payne, Louisa (T.) ... ..            | 1884 | Taylor, Martha (T.) ... ..            | 1890 |
| Peat, Florence Stuart (T.) ... ..    | 1893 | Tendall, Eliza (T.) ... ..            | 1891 |
| Pechell, Laura (T.) ... ..           | 1893 | Thompson, Alice Naish (P.) ... ..     | 1882 |
| Peck, Clara (P.) ... ..              | 1886 | Thomson, Elizabeth Georgina (P.)      | 1890 |
| Percival, Edith (P.) ... ..          | 1893 | Thomson, Jane Rodney (P.) ... ..      | 1888 |
| Phillips, Edith (T.) ... ..          | 1886 | Threadgold, Lottie Maria (T.) ... ..  | 1882 |
| Poole, Ethel Bronwen (T.) ... ..     | 1893 | Timæus, Mary White (T.) ... ..        | 1893 |
| Pope, Rose Kelway (T.) ... ..        | 1893 | Tims, Clara (T.) ... ..               | 1887 |
| Potter, Mary Constance (T.) ... ..   | 1891 | Tonge, May Severn (P.) ... ..         | 1890 |
| Power, Henrietta Maria (P.) ... ..   | 1885 | Tozer, Augustus E. (P.) ... ..        | 1882 |
| Prince, Alfred (T.) ... ..           | 1891 | Travers, Mary (P.) ... ..             | 1885 |
| Quick, Amy Arnoll (T.) ... ..        | 1890 | Tregillus, Beatrice Mabel (P.) ... .. | 1890 |
| Quick, Ellen Mary (T.) ... ..        | 1887 | Vause, Charles Wm. (T.) ... ..        | 1892 |
| Rea, Emma Mary (T.) ... ..           | 1891 | Veaco, John George (T.) ... ..        | 1889 |
| Redfern, Florence Jerram (T.) ... .. | 1893 | Wagner, Frederick (P.) ... ..         | 1886 |
| Richardson, Ada Louisa (T.) ... ..   | 1887 | Walker, Ellen (P.) ... ..             | 1886 |
| Richardson, Maud (T.) ... ..         | 1892 | Walker, Herbert (T.) ... ..           | 1886 |
| Roberts, Mary Felicia (T.) ... ..    | 1892 | Wall, Emily Gertrude (T.) ... ..      | 1891 |
| Robson, Mary (T.) ... ..             | 1888 | Watson, Ethel Frances (P.) ... ..     | 1891 |
| Ross, Elizabeth Frances (T.) ... ..  | 1889 | Watts, Edith (T.) ... ..              | 1888 |
| Ross, Lilian Georgina Mattie (T.)    | 1891 | Webster, Clarinda A. (P.) ... ..      | 1884 |
| Round, Kate (T.) ... ..              | 1887 | Whipp, Edith Anice (T.) ... ..        | 1890 |
| Rowe, Geo. Middleton (P.) ... ..     | 1892 | Whitehead, Alfred Wm. (T.) ... ..     | 1892 |
| Rowland, Charles (P.) ... ..         | 1882 | Whitehead, Samuel (T.) ... ..         | 1887 |
| Sanford, Mary Gordon (P.) ... ..     | 1890 | Wilcockson, Elizabeth (T.) ... ..     | 1890 |
| Schwier, Walter Frederick (P.)       | 1886 | Wilkins, Kate Annie (P.) ... ..       | 1891 |
| Senior, Edwin (T.) ... ..            | 1886 | Williams, Annie Maria (T.) ... ..     | 1893 |
| Sharpe, George Frederic (T.) ... ..  | 1893 | Wilmot, Caroline Dudley (T.) ... ..   | 1890 |
| Sharples, Thomas (T.) ... ..         | 1893 | Wilmot, Caroline Dudley (T.) ... ..   | 1891 |
| Shorland, Mary Elizabeth (P.) ... .. | 1885 | Winterbottom, Fanny (T.) ... ..       | 1891 |
| Smith, Anne Elizabeth (T.) ... ..    | 1888 | Wintle, Lucy (P.) ... ..              | 1891 |
| Smith, Rosa (T.) ... ..              | 1885 | Woodyatt, Florence Lilian (T.) ... .. | 1893 |
| Smout, Ida (T.) ... ..               | 1891 | Wright, Margaret Annie (T.) ... ..    | 1893 |
| Smyth, Isabella Stuart (P.) ... ..   | 1882 | Wright, Margaret May (P.) ... ..      | 1893 |
| Spedding, Esther Alice (P.) ... ..   | 1892 | Yates, James Herbert (T.) ... ..      | 1891 |
| Standen, Helen Melville (T.) ... ..  | 1885 | Yorke, Marion Courtenay (T.) ... ..   | 1892 |
| Stansfield, Kate (T.) ... ..         | 1889 | Young, Edith Maurice (T.) ... ..      | 1886 |
| Stanswood, Florence (P.) ... ..      | 1893 | Zwinger, Edith Mary (T.) ... ..       | 1893 |

P—Performer and Teacher. T—Teacher.

## IN ORGAN PLAYING.

|                                |      |                              |      |
|--------------------------------|------|------------------------------|------|
| Allison, Malcolm ... ..        | 1888 | Cox, W. Haydn ... ..         | 1886 |
| Barrow, William Henry ... ..   | 1884 | Dewberry, Frederick ... ..   | 1883 |
| Bennett, Thomas Herbert ... .. | 1891 | (Mus. Bac. Cantab.)          |      |
| Clarke, John Charles ... ..    | 1885 | Dudeney, Thomas James ... .. | 1885 |



## IN ORGAN PLAYING—Continued.

|                                 |      |                                   |      |
|---------------------------------|------|-----------------------------------|------|
| Flitercroft, John Thomas ... .. | 1888 | Mander, R. Yates ... ..           | 1886 |
| Hey, Arthur ... ..              | 1891 | Mountford, Franklin James ... ..  | 1893 |
| Hoggett, Thomas James ... ..    | 1892 | New, Albert E. ... ..             | 1888 |
| Hopper, Richard J. E. ... ..    | 1887 | Oake, Alfred ... ..               | 1887 |
| (Mus. Bac. Cantab.)             |      | Sinclair, George Robertson ... .. | 1887 |
| Hudson, Henry ... ..            | 1884 | Sippel, Henry Hallyar ... ..      | 1884 |
| Huntley, George Frederick (Mus. |      | Stocks, William Henry ... ..      | 1887 |
| Bac.) ... ..                    | 1888 | Tiltman, Henry Thomas ... ..      | 1891 |
| Jones, George Evan ... ..       | 1888 | Vinnicombe, Edward Moxhay ... ..  | 1889 |

## IN ORCHESTRAL INSTRUMENTS.

|                                                |      |                                             |      |
|------------------------------------------------|------|---------------------------------------------|------|
| Ball, Reginald Vercoe ( <i>Violin</i> ) ... .. | 1891 | Jones, Edward ( <i>Violin</i> ) ... ..      | 1887 |
| Barnby, Alice (P.) ( <i>Harp</i> ) ... ..      | 1892 | Kelly, Annie Elizabeth Mary                 |      |
| Booth, John Richardson (P.)                    |      | ( <i>Violin</i> ) ... ..                    | 1891 |
| ( <i>Violin</i> ) ... ..                       | 1892 | Lavington, Amy Eleanor ( <i>Harp</i> )      | 1889 |
| Buffey, Thomas Goodburn ( <i>Violin</i> )      | 1889 | MacDermott, Harry Stanley (T.)              |      |
| Cass, William Hy. (P.) ( <i>Violin</i> )       | 1893 | ( <i>Violin</i> ) ... ..                    | 1892 |
| Chartres, Emily Florence ( <i>Violin</i> )     | 1889 | Milligan, Frances McGregor (P.)             |      |
| Dunworth, James ( <i>Violin</i> ) ... ..       | 1884 | ( <i>Violin</i> ) ... ..                    | 1892 |
| Fricker, Minnie Mott (P.)                      |      | Morris, Andrew ( <i>Violin</i> ) ... ..     | 1889 |
| ( <i>Harp</i> ) ... ..                         | 1892 | Morris, Joseph ( <i>Clarinet</i> ) ... ..   | 1889 |
| Gardiner, Beryl ( <i>Violin</i> ) ... ..       | 1891 | Paton, Letitia Mary (T.) ( <i>Violin</i> )  | 1892 |
| Gray, Ellen Louisa ( <i>Harp</i> ) ... ..      | 1889 | Peters, Chas. Furness (P.)                  |      |
| Grimm, Eugen (P.) ( <i>Violoncello</i> )       | 1888 | ( <i>Violin</i> ) ... ..                    | 1892 |
| Guyer, John Fisher ( <i>Violin</i> ) ... ..    | 1888 | Serle, Alfred Ernest (P.) ( <i>Violin</i> ) | 1892 |
| Hughes, James Stamford                         |      | Slocombe, Alfred John (P.)                  |      |
| ( <i>Clarinet</i> ) ... ..                     | 1891 | ( <i>Violin</i> ) ... ..                    | 1892 |
| Hunt, Hubert Walter ( <i>Violin</i> ) ... ..   | 1888 | Turrell, Thos. Edward ( <i>Clarinet</i> )   | 1882 |

P—Performer and Teacher.

T—Teacher.

## IN BAND-MASTERSHIP.

|                              |      |                        |      |
|------------------------------|------|------------------------|------|
| Browne, John Barrett ... ..  | 1882 | Miller, George ... ..  | 1882 |
| Evans, Christopher ... ..    | 1884 | Thomas, Charles ... .. | 1893 |
| Godfrey, Daniel Evers ... .. | 1890 |                        |      |

The last day on which names and exercises can be received  
will be Monday, October 23, 1893.

ROYAL ACADEMY OF MUSIC,  
TENTERDEN STREET, HANOVER SQUARE,  
June, 1893.



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THE RIGHT HON. THE LORD CHAMBERLAIN, THROUGH HIS  
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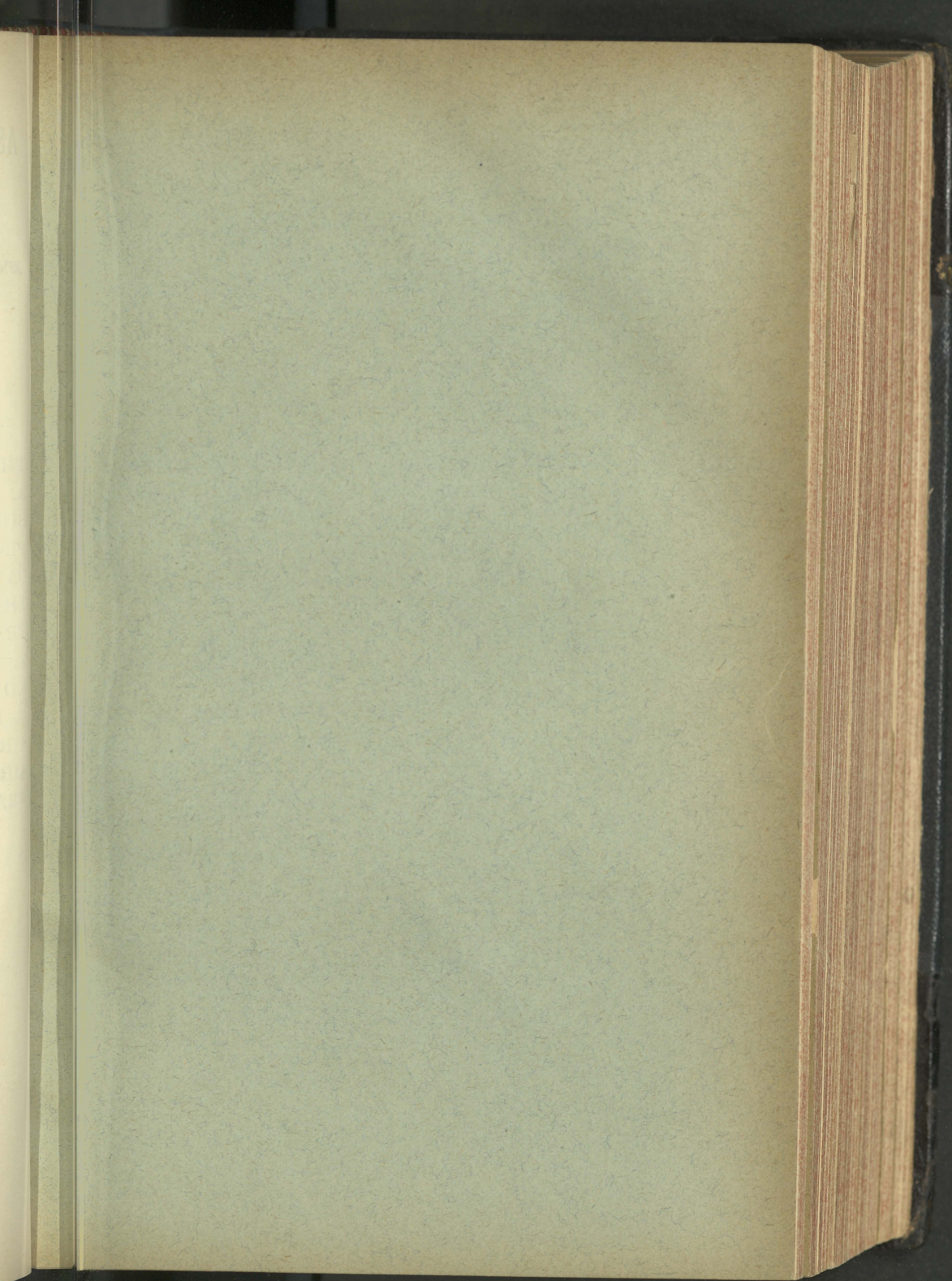
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Royal Academy of Music.

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STUDENTS'

# Orchestral Concert

ST. JAMES'S HALL,

On Tuesday, July 25th, 1893,

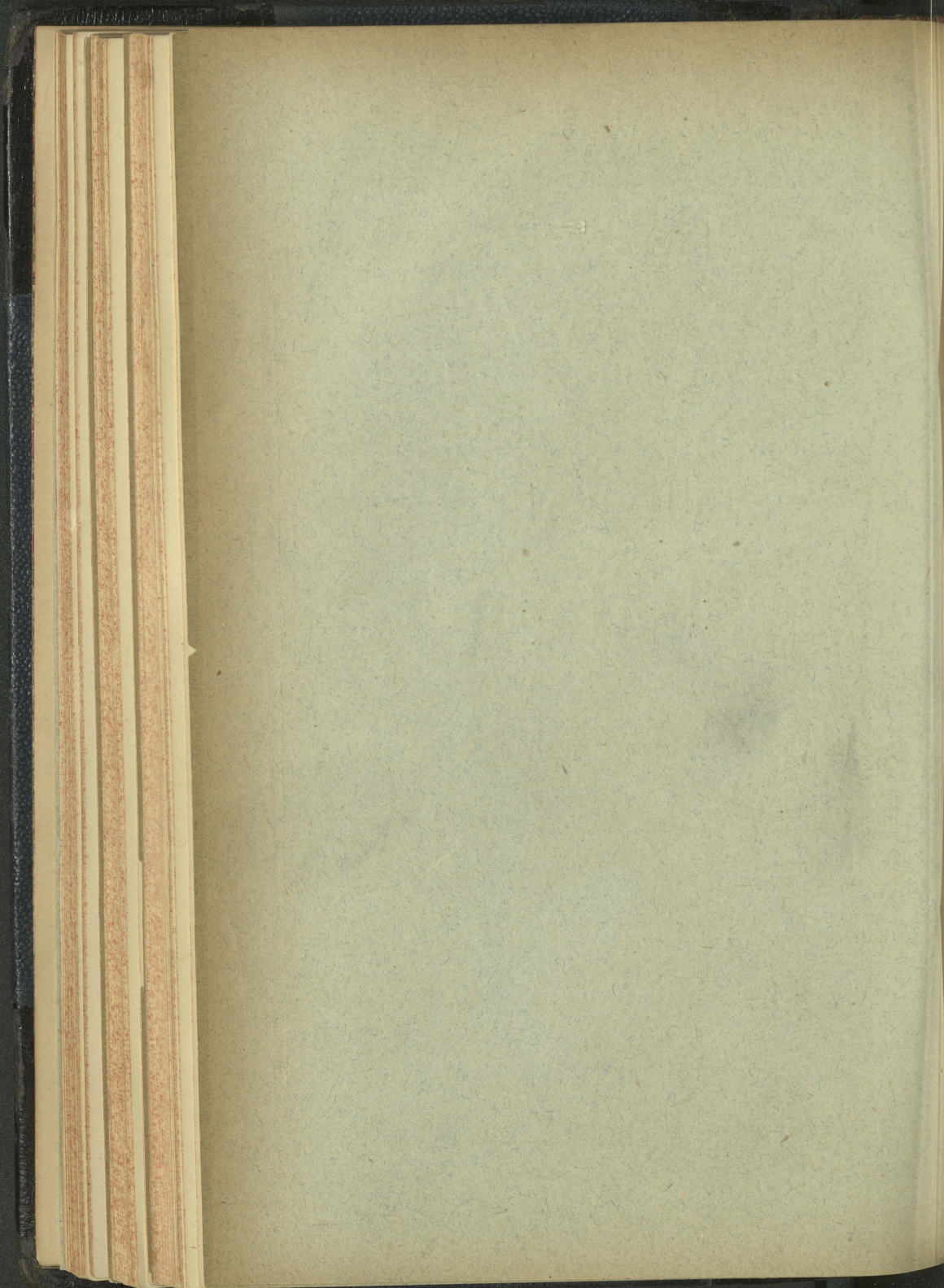
At Three o'clock.

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MADE DECEMBER 6, 1887.

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Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

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 Miss Bennett.\*  
 " Burmester.\*  
 " Carr-Smith.\*  
 " Cobb.\*  
 " Collingwood.\*  
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 " Jay.\*  
 " Jones, E. M.\*  
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Mr. JOHN WALTERS.
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Miss EDITH PRATT.
- RECITATION ... "The Spanish Mother" *Sir Francis Doyle.*  
Miss KATE LEWIS.
- ALLEGRO }  
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*Charles Macpherson  
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MR. JOHN WALTERS.

**R**EPENT ye : for the kingdom of heaven is at hand.  
O generation of vipers, who hath warned you to flee from  
the wrath to come.

Bring forth therefore fruits meet for repentance :

And think not to say within yourselves, We have Abraham to  
our father, for I say unto you, that God is able of these stones to  
raise up children unto Abraham.

And now the axe is laid to the root of the trees : therefore  
every tree which bringeth not forth good fruit is hewn down and  
cast into the fire.



ALLEGRO (Concerto in E flat)—Pianoforte\* ... *Beethoven.*

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ALLEGRO }  
FINALE } (Concerto in D minor, No. 8) Violin ... *Max Bruch.*

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RECIT. ED ARIA, "DEH' VIENI" (*Le Nozze di Figaro*) ... Mozart.

MISS KATIE THOMAS.

RECITATIVO.

**G**IUNSE alfin il momento, che godrò senza affanno in braccio  
all' idol mio.

Timide cure, uscite dal mio petto, a turbar non venite il mio  
diletto !

Oh come par che all' amoroso foco l' amenità del loco, la terra  
e il ciel risponda, come la notte i fiorti miei seconda.

ARIA.

**D**EH' vieni, non tardar, o gioja bella,  
Vieni, ove amore per goder t' appella ;  
Finchè non splende in ciel notturna face,  
Finchè l' aria è ancor bruna, e il mondo tace,  
Quì mormora il ruscel, quì scherza l' aura,  
Che col dolce susurro il cor ristaura,  
Quì ridono i fioretti e l' erba è fresca,  
Ai piaceri d' amor quì tutto adescà.  
Vieni, ben mio, tra queste piante ascose,  
Vieni, vieni ! ti vò la fronte incoronar di rose.

CONCERTO in E flat—Pianoforte\* ... .. Liszt.

MISS IDA C. BETTS  
(Liszt Scholar).

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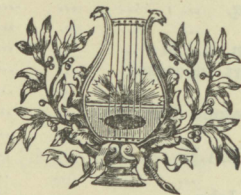
CAVATINA ... "SALVE DIMORA" (*Faust*) ... *Gounod.*

MR. REGINALD BROPHY.

(Violin obbligato—Miss GERTRUDE COLLINS).

QUAL turbamento in cor mi sento  
 Sento d' amor ardere il core  
 O Margherita ! al tuo piè vo morir !  
 Salve ! dimora casta e pura  
 Che a me riveli la gentil fanciulla,  
 Che al guardo mio la cela !  
 Quanta dovizia in questa povertà !  
 In quest' asil quanta felicità !  
 O bei lochi ! bei lari  
 Ove leggiadra e bella !  
 Ella aggirarsi suol,  
 Ove gentile e snella,  
 Ella percorre il suol !  
 Qui la baciava il sole,  
 E le dorava il crine,  
 Su voi rivolger suol  
 Le luci sue divine  
 Quell' angelo del ciel !

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| Lowe, The Misses (Mayfield Southgate) ... ..  |                       |    |    | 12                               | 12 | 0  |
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|                                             |   |   |   |    |    |   |
|---------------------------------------------|---|---|---|----|----|---|
| McCorquodale & Co., Limited, Messrs. ... .. | 2 | 2 | 0 |    |    |   |
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| Mackenzie, H., Esq. ... ..                  |   |   |   | 97 | 12 | 0 |
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| Majoribanks, E., Esq. (deceased) ... ..     |   |   |   | 57 | 15 | 0 |
| Mann, Dr. A. H. ... ..                      |   |   |   | 4  | 16 | 8 |
| Maslin, Mrs. Victor ... ..                  | 1 | 1 | 0 |    |    |   |
| Matthay, Tobias A., Esq., A.R.A.M. ... ..   | 1 | 1 | 0 |    |    |   |
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| Wilson, Miss Hilda, A.R.A.M. ... ..         | 1 | 1 | 0 |     |    |   |
| Wilton, Earl of (deceased) ... ..           |   |   |   | 25  | 0  | 0 |
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## Potter Exhibition.

Founded by subscription, 1860, as a testimonial to

CIPRIANI POTTER (1792—1871),

Principal of the Academy from 1832 to 1859.

This is open for competition annually in December by Female or Male Candidates, at alternate elections, who shall then be and shall have been Students at the Academy for not less than two years, and it will be awarded to the one judged to evince the greatest merit in Pianoforte-playing.

The amount of the Exhibition is about £10 10s., which is appropriated towards the cost of a year's instruction in the Academy.

The next competition will be for Female Candidates.

### TRUSTEES :

W. H. CUMMINGS, J. F. H. READ, and the PRINCIPAL.

## Westmorland Scholarship.

Founded by subscription, 1861, in memory of

JOHN FANE, 11th Earl of Westmorland (1784—1859),

Founder of the Royal Academy of Music.

This is open for competition annually in December by Male and Female Vocalists in alternate years who must be Students in the Royal Academy of Music, between the ages of eighteen and twenty-four, and who must produce certificates of birth.

The amount of the Scholarship is about £9 9s., which will be appropriated towards the cost of a year's instruction in the Academy.

Further subscriptions towards the fund of this Scholarship will be applied to the increase of its annual value.

The next competition will be for Female Candidates.

### TRUSTEES :

F. CORDER, W. H. CUMMINGS, and F. WALKER.



## Sterndale Bennett Scholarship.

Founded by subscription, 1872, as a testimonial to  
 WILLIAM STERNDALE BENNETT, Kt., M.A. et Mus.D. Cantab.,  
 D.C.L. Oxon., R.A.M. (1816—1875);

Principal of the Academy from 1866 to 1875.

This is open for competition biennially in April by Male Candidates, in any branch of Music, who must be British-born subjects, between the ages of fourteen and twenty-one years, and must produce certificates of birth.

Candidates must pass an Examination in general education previous to entering the musical competition. Subjects: Orthography and the other branches of English Grammar, Elementary Arithmetic, Rudiments of Geography, and English History; and, for Candidates above eighteen, any Foreign Language of their own choice.

A Candidate is exempt from the Literary Examination who can produce a certificate of either of the University Local Examinations.

The successful Candidate is entitled to two years' free instruction in the Academy.

The next competition will be held in April, 1894.

### TRUSTEES :

WALTER MACFARREN, ARTHUR O'LEARY, and H. R. EYERS.

## Parepa-Rosa Scholarship.

Founded by Carl Rosa, Esq., 1874, in memory of his Wife,  
 EUPHROSYNÉ PAREPA-ROSA (1836—1874),

Soprano Singer.

This is open for competition biennially in April by Female Vocalists between the ages of eighteen and twenty-two years, who must be British-born subjects, must not be nor ever have been Students in the Royal Academy of Music, and who must produce certificates of birth.

The successful Candidate is entitled to two years' free instruction in the Royal Academy of Music.

The next competition will be held in April, 1894.

### TRUSTEES :

A. RANDEGGER, CHAS. E. SPARROW, J. H. EVANS, and the PRINCIPAL.



## Sir John Goss Scholarship.

Founded by subscription, 1875, as a testimonial to

JOHN GOSS, Kt., Mus.D. Cantab., Hon. R.A.M. (1800—1880),

Composer, Organist of St. Paul's Cathedral, and Professor in the Academy.

This is open for competition by Chorister Boys (to be elected by the Council of the College of Organists).

The holder is entitled to three years' instruction in the Academy.

The Examination is held by the College of Organists.

Further subscriptions to the fund of this Scholarship will be appropriated to the increase of its annual value.

The next competition will be held in December, 1893.

### TRUSTEES :

Sir JOHN STAINER, M. E. WESLEY, and H. GOSS.

## Lady Jenkinson's Thalberg Scholarship.

Founded by subscription raised by Lady Jenkinson, 1877, in memory of

SIGISMUND THALBERG (1812—1871),

Pianist and Composer.

This is open for competition biennially in December by Female and Male Pianists, at alternate elections, who must be British-born subjects, between the ages of fourteen and twenty-one years, and must produce certificates of birth.

Competitors must pass an Examination in general education before entering the Musical Competition; the subjects of, and the exemption from, which are the same as for the Sterndale Bennett Scholarship.

The Scholarship amounts to about £20 a year, which is appropriated towards the cost of two years' instruction in the Academy.

Further subscriptions to the fund of this Scholarship will be applied to the increase of its annual value.

The next competition will take place in December, 1893, and will be for Female Candidates.

### TRUSTEES :

Sir G. B. JENKINSON, Bart., SIGISMUND BRUZAUD,  
and the PRINCIPAL.



## John Thomas Welsh Scholarship.

Founded by subscription, 1883, collected mainly in the Principality, by

JOHN THOMAS

(Pencerdd Gwalia), Harpist to the Queen, 1883.

This is competed for triennially in September by Vocalists and Instrumentalists of both sexes, at alternate elections, who must be under eighteen years of age and produce certificates of birth. Candidates must not be, nor ever have been, pupils of any public metropolitan Institution for musical instruction, and either they or their parents must have been born in Wales.

The successful Candidate is entitled to three years' free instruction in the Royal Academy of Music.

The next competition will be by instrumentalists, and will be held on July 27, 1893.

### TRUSTEES:

JOHN THOMAS, JOHN WILLIAMS, M.D., STEPHEN EVANS, and the PRINCIPAL.

## Henry Smart Scholarship.

Founded by subscription, 1880, in memory of

HENRY SMART (1813—1879),

Composer and Organist.

This is open for competition triennially in September by Male and Female Candidates, at alternate elections, who must be British-born subjects, under twenty years of age, and must produce certificates of birth.

The Scholarship amounts to about 16½ Guineas a year, which is appropriated towards the cost of three years' instruction in the Academy. In awarding this Scholarship special regard will be had to promise of excellence in Organ-playing and Musical Composition.

The next competition will be by Female Candidates in September, 1893.

### TRUSTEES:

JOHN CLARKE CROSTHWAITE McCaul, G. A. OSBORNE, and the PRINCIPAL.



## Sainton=Dolby Scholarship.

Founded by subscription, 1886, in memory of

CHARLOTTE HELEN SAINTON-DOLBY, R.A.M. (1821—1885),

Contralto Singer and Composer.

This is open for competition triennially in January by Contralto and Soprano Vocalists, at alternate elections, between the ages of seventeen and twenty years, who must be British-born subjects, must not be, nor ever have been, Students in the Royal Academy of Music, and must produce certificates of birth.

The Scholarship amounts to 15 Guineas a year, which is appropriated towards the cost of three years' instruction in the Academy, and it is awarded to the Candidate who may be judged to display the best voice in conjunction with musical aptitude.

The next Competition will be for Contralto Vocalists and will be held in January, 1894.

### TRUSTEES :

WALTER MACFARREN, EDWARD LLOYD, and

CHARLES SANTLEY.

## Liszt Scholarship.

Founded by subscription, 1886, in honour of

FRANZ LISZT, Hon. Canon, Ph.D., Hon. R.A.M. (1811—1886).

This is open for competition by Male and Female Candidate between the ages of fourteen and twenty years upon the day fixed for the beginning of the Examination in Musical Composition and Pianoforte-playing, and is awarded to the one who may be judged to evince the greatest merit in Pianoforte-playing or Composition.

It entitles the successful Candidate to three years' free instruction in the Academy, and, after that, a yearly sum to assist him or her in the extension of musical experience for two years on the Continent of Europe.

A fee of One Guinea must be paid by each Candidate on entering his or her name for competition.

Candidates must pass an Examination in general education before entering the Musical Competition, the subjects of which are English Orthography and Grammar, Elementary Arithmetic and the rudiments of Geography and English History. Exemption from this Examination can only be obtained by production of a Certificate by the Candidate that he or she has passed a satisfactory Examination at any of the local



or other Examinations held by any British University, or unless such Candidate at the time of Competition holds any other Scholarship at the Royal Academy of Music.

The next Competition will be in April, 1897, preceded by the Literary Examination.

TRUSTEES:

C. A. BARRY, ALFRED H. LITTLETON, and THOMAS THRELFALL.

### Bache Scholarship.

Supplementary to and incorporated with the LISZT SCHOLARSHIP.

Founded by subscription, 1888, in memory of

WALTER BACHE (1842—1888),

Pianist, Conductor, and Professor in the Academy.

### Macfarren Scholarship.

Founded by subscription, 1888, in memory of

SIR GEORGE ALEXANDER MACFARREN (1813—1887), M.A., R.A.M.;

Mus. Doc. Cantab., Mus. Doc. Oxon., et Mus. Doc. Dub.;

Professor of Music at the University of Cambridge; and Principal of the Academy from 1875 to 1887.

This will be open for competition triennially in January by British-born Candidates, between the ages of fifteen and twenty-one years upon the day fixed for the beginning of the Examination in Musical Composition, and will be awarded for promise in Musical Composition. Certificates of birth must be produced. A fee of One Guinea must be paid by each Candidate on entering his or her name for competition.

Competitors must pass an Examination in general education before entering the Musical Competition, the subjects of which are the same as for the Sterndale Bennett Scholarship. Exemption from this Examination can only be obtained from the Committee of Management on production of such a certificate or evidence as they may think fit, and Candidates who have already passed a similar Examination, or have attained such a position at school or college as the Committee may determine to be sufficient, may also be exempted.

The successful Candidate is entitled to three years' tuition at the Royal Academy of Music. In cases of exceptional talent or promise this period may be extended to one year more. The holder of the Scholarship is ineligible for a second competition.

The Trustees are empowered to hand over, or otherwise deal with at their discretion, to the holder of the Scholarship any balance that may remain in their hands.

The next Competition will be held in January, 1895.

TRUSTEES:

WALTER MACFARREN, THOMAS THRELFALL, and the  
PRINCIPAL.



## Erard Centenary Scholarship.

The Gift of

DANIEL MAYER, Esq.,

In celebration of the Centenary of the establishment of  
Messrs. S. & P. Erard's business.

This Scholarship is open to all British-born subjects of either sex between the ages of fourteen and twenty-one, who shall not be, nor ever have been, Students at the Royal Academy of Music, the Royal College of Music, or the Guildhall School of Music. An Entrance Fee of One Guinea is payable by each Candidate. The successful Candidate will be entitled to receive three years' free tuition at the Royal Academy of Music, and in addition will have the loan of an Erard Grand Pianoforte during the same period.

The Competition for the above Scholarship took place on the 25th October, 1892.

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## Sainton Scholarship.

Founded by subscription, 1891, in memory of

PROSPER SAINTON,

Professor of the Violin at the Royal Academy of Music,  
1845—1890.

This Scholarship is to be awarded for promise in Violin-playing and will be competed for triennially. It is open to British-born subjects of either sex, who shall be under the age of eighteen years on the date of the musical examination. Candidates will be required to pay a fee of Half-a-Guinea on entering, and to produce such evidence of their age as the Trustees may require. No Candidate will be eligible to compete in the musical examination who shall have failed to pass such preliminary literary examination as shall be appointed by the Committee of Management, or to have produced such evidence of his or her literary qualifications as the Committee shall consider sufficient. The successful Candidate will be entitled to the benefit of the Scholarship funds for three years, subject to the usual conditions, which time, in cases of exceptional talent, may be extended to four years, at the discretion of the Committee. The Committee have power to withhold the Scholarship in any year upon



the report of the Examiners that no fit Candidate has appeared. The holder of the Scholarship is ineligible for a second Competition. The amount of the Scholarship Fund is about £24. The next Competition will take place in March, 1896.

TRUSTEES :

AUGUSTUS LITTLETON, THOMAS THRELFALL, and the PRINCIPAL.

### Sir Michael Costa Scholarships.

The bequest of

MICHAEL COSTA, Kt., Hon. R.A.M. (1808—1882),  
Composer and Conductor.

1. A Scholarship of £120 per annum, to be bestowed upon such English-born Male Student of the Academy as shall manifest the greatest ability for Composition (especially as respects the faculty of inventing melody), for the purpose of enabling him to continue his studies upon the Continent of Europe, and particularly in Germany. Such Scholarship to be tenable for five years, upon the condition that the Scholar is not, during his tenure of the Scholarship, to publish any composition; and if this condition be broken the Scholarship is to be forfeited.

2. Two Scholarships of £40 per annum each, to be bestowed upon English-born Students for the purpose of enabling them to pursue their studies in the Academy; and such Scholarships to be tenable for five years, upon the condition that the Scholars are not, during their tenure of the Scholarships, to accept any engagement for performing in public, upon pain of forfeiting the said Scholarships.

These Scholarships are not yet in operation.

### Goring Thomas Scholarship.

A Scholarship in memory of the late Arthur Goring Thomas, Composer, is in course of foundation particulars of which will be duly announced.

*The holder of any of the above Scholarships or Exhibitions will, during the tenure of the same, be ineligible to compete for any other Scholarship.*

*In all cases the Scholar will be examined periodically, and if he or she does not give satisfactory proof of progress, shall forfeit the Scholarship, whereupon another Scholar will be elected for the remainder of the period.*



## MEMORIAL PRIZES.

**Sterndale Bennett Prize.**

A Purse of 10 Guineas is competed for annually in March by Female Pianists who have been studying in the Academy, without intermission, for the six consecutive preceding Terms, including the current Term, and it is awarded to the one who may be judged to play best a composition by Sir Sterndale Bennett, to be chosen by the Committee, and announced two months previous to the Competition.

**Parepa-Rosa Prize.**

A Gold Medal, bearing the portrait of Euphrosyne Parepa-Rosa, is competed for annually in July by Soprano, Tenor, Contralto, and Bass Singers, in alternate years, who shall have been studying in the Academy throughout the last three consecutive Terms, including the current Term, and is awarded to the one who may be judged to sing best pieces selected by the Committee, the names of which will be announced two months before the Competition.

**Charles Lucas Prize.**

A Silver Medal, from a design from T. Woolner, R.A., founded by subscription as a memorial of Charles Lucas, born 1808, died 1869 (Principal of the Academy from 1859 to 1866), is competed for annually in July by Composers who shall have been studying in the Academy throughout the three consecutive preceding Terms, and it is awarded to the one who may be judged to compose the best work, of which the subject shall be named by the Committee two months before the date of the Competition.

## TRUSTEES :

H. R. EYERS, STANLEY LUCAS, and FREDERICK WESTLAKE.

**Llewelyn Thomas Prize.**

The gift of HENRY EVILL, Esq., in memory of  
LLEWELYN THOMAS, M.D., Brussels,  
Hon Physician of the Academy.

A Gold Medal, for Declamatory English Singing, to be awarded in March to the Female Candidate—Soprano and Contralto in alternate years—who shall be judged to sing best the pieces chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding Terms, but no longer than three years from the date of the Competition.



### Heathcote Long Prize.

The gift of HEATHCOTE LONG, Esq.

A Purse of 10 Guineas is competed for annually in December by Male Pianists who have been studying in the Academy throughout three consecutive Terms, including the current Term, and is awarded to the Candidate judged to play best standard compositions, selected by the Committee from the works of some acknowledged masters, the titles of which will be announced two months before the Competition.

### Bonamy Dobree Prize.

The gift of BONAMY DOBREE, Esq.

A Purse of 10 Guineas is competed for annually in December by Violoncellists who have been studying in the Academy throughout the three consecutive preceding Terms, and is awarded to the one who may be judged to play best a composition for the Violoncello, the title of which will be announced two months before the trial, and to play best a piece at first sight.

### Evill Prize.

The gift of H. EVILL, Esq.

A Purse of 10 Guineas, for Declamatory English Singing, will be awarded in March to the Male Candidate—Bass and Tenor in alternate years—who shall be judged to sing best the pieces chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding Terms.

### Hine Gift.

The bequest of Miss MARY HINE (D. 1880).

The amount is £12, which is appropriated towards the cost of a year's instruction in the Academy. It is competed for annually in December by male and female Students of the Academy under seventeen years of age at the date of Competition, and will be awarded to the one who may be judged to have composed the best English Ballad, the poetry for which shall have been selected by the Committee and announced two months before the Competition.

TRUSTEES :

WALTER MACFARREN, C. STEGGALL, and FREDERICK WESTLAKE.



### Sainton-Dolby Prize.

A Purse of 5 Guineas will be competed for in December by Contraltos and Sopranos, in alternate years, who must have been studying in the Academy throughout the last three consecutive Terms, and will be awarded to the Candidate displaying the best voice in conjunction with musical aptitude. No holder of the Scholarship is eligible to compete for the prize.

### Leslie Crotty Prize.

The gift of FRED. LESLIE CROTTY, Esq.

A Prize of 10 Guineas will be awarded annually in June to the Baritone Student who shall be judged to display the best artistic ability in Recitative, Cantabile, and Dramatic renderings. The piece or pieces will be chosen by the donor of the prize and announced one month before the Competition. The Examiners on each occasion have power to withhold the prize in the event of their being of opinion that none of the candidates have displayed sufficient ability.

### Charles Santley Prize.

(REVIVED.)

The gift of CHARLES SANTLEY, Esq., Hon. R.A.M.

A Prize of 10 Guineas will be given for competition in March to Male and Female Students, in alternate years, who have been studying in the Academy during the six consecutive preceding Terms, and will be awarded to the Candidate who may be adjudged the best Accompanist. Candidates must be prepared to play one or more pieces at sight, and transpose, if required to do so by the Examiners. The Examiners on each occasion have power to withhold the prize in the event of their being of opinion that none of the Candidates have displayed sufficient ability.

### Rutson Memorial Prizes.

The gift of JOHN RUTSON, Esq., in memory of his Brother, the late ALBERT OSLIFF RUTSON.

A Prize of 6 Guineas will be awarded annually in December to Sopranos and Contraltos, in alternate years, who have been studying in the Academy during at least the nine consecutive preceding Terms, and have throughout made singing their principal study. The prize has been instituted for the especial encouragement of clear enunciation of words and steadiness of intonation in singing. The piece or pieces chosen for the Competition will be announced one month before the date thereof. The Examiners on each occasion will



have power to withhold the prize in the event of their being of opinion that no Candidate has attained a sufficiently high standard.

A Prize of like amount will be awarded on the same conditions to Tenors and to Baritones and Basses, in alternate years.

### **Louisa Hopkins Memorial Prize.**

The gift of EDWARD LLOYD, Esq., in memory of his Mother.

A Prize of 10 Guineas will be competed for in the month of March annually by Female Pianists who have been studying Pianoforte as their principal study in the Academy during the six preceding Terms, and will be awarded to the Competitor who may be judged to play best a composition to be chosen by the Committee and announced one month previous to the Competition. The Examiners on each occasion will have power to withhold the prize in the event of their being of opinion that no Candidate has attained a sufficiently high standard.

### **Robert Cocks & Co. Prizes.**

The gift of Messrs. ROBERT COCKS & Co.

Two Prizes of 10 Guineas each will be competed for annually by Male and Female Pianists respectively, who shall have been studying at the Academy for six consecutive Terms, and shall not have already won any Scholarship, Exhibition, or Prize for Pianoforte Playing. The prizes will be awarded to the two best performers of a Pianoforte composition, to be selected by the Committee of Management. The first Competition for Females took place 17th December, 1892, and for Males 27th March, 1893.

### **James Tubbs Prize.**

A gold-mounted Violin Bow, of their own manufacture, is presented annually by Messrs. JAMES TUBBS & SON, and is awarded by the Examiners in Violin-playing to that Student, Male or Female, who shall, in their opinion, have made such progress in his or her studies as to deserve it.

### **Silvani and Smith Prize.**

A Wind Instrument of the value of 10 Guineas will be given for Competition triennially in June to Students who make a Wind Instrument their principal study, and will be awarded to the Competitor who shall be judged to play best the pieces chosen by the Committee, of which the titles will be announced one month before the contest.

The next Competition will be in June, 1894.

\* \* \* The holders of any of these Memorial Prizes will not be admissible to a future competition on the same subject.



## Worshipful Company of Musicians' Medal.

A Silver Medal is presented by the Company triennially to the most distinguished Student, Male or Female, in the Academy. The recipient is nominated, without competition or examination, by the Principal, assisted by two of his principal Professors to be named by himself.

The next award will be made in 1893.

## Joseph Maas Memorial Prize.

This prize shall be competed for in each year by the then pupils of the particular School of Music which shall in that year have been selected by the Trustees acting under the Deed of Trust. The amount of the prize is £10, to be appropriated to the cost of a year's instruction in the selected Institution, and the competition is confined to Tenor Vocalists, who must be British subjects. The prize will be awarded to the candidate whose voice, mode of producing it, and general musical attainments will, in the opinion of the Examiners appointed by the Trustees, render him most likely to take the highest position before the public as a tenor singer. The Trustees have power to withhold the prize at any time if, in the opinion of the Examiners, no Candidate has evinced sufficient merit to entitle him thereto.

TRUSTEES:

JOSEPH BENNETT, G. HOPE JOHNSTONE, and CHARLES LYALL.

## Charles Mortimer Prize.

The gift of CHARLES MORTIMER, Esq., J.P.

A Prize of 10 Guineas will be competed for during April annually by Male or Female Candidates who shall not have already won any Scholarship, Exhibition, or Prize for Composition. On the first occasion the Prize was awarded for the best composition of an Andante and Scherzo for Violin and Pianoforte.

CERTIFICATES OF MERIT, SILVER MEDALS, AND BRONZE MEDALS are awarded for principal Studies, for Harmony, and for Elocution, and Books for Languages, at the Annual Examinations, to deserving pupils who have been studying in the Academy throughout the current academical year.

Applications for the admission of Students to be made to the Secretary, at the Academy, from whom all particulars may be obtained, and by whom Subscriptions—either to the funds of the Academy or to those of the Westmorland, Sir John Goss, Thalberg, or Henry Smart Scholarships—will be received.

The Committee of Management desire to draw the attention of Fellows and Associates to the many privileges which they enjoy, and confidently invite those who do not already contribute to the Institution to become Annual Subscribers.



## EXAMINATION INDEPENDENT OF ACADEMY TEACHING.

### The Metropolitan Examination of Musical Composers or Performers, and Teachers.

This is held in London, in the months of December and January. Successful Candidates are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to append to their names the initials L.R.A.M., and receive diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined. Names of Candidates must be sent to the Secretary on or before October 22nd next preceding the Examination. The Syllabus, containing full particulars, may be had on application to the Secretary.

### Licentiates of the Royal Academy of Music.

#### IN COMPOSITION.

|                                             |     |     |     |     |     |     |     |     |      |
|---------------------------------------------|-----|-----|-----|-----|-----|-----|-----|-----|------|
| Arkwright, Marian Ursula (T.)               | ... | ... | ... | ... | ... | ... | ... | ... | 1889 |
| Barber, Edwin Masterman (T.)                | ... | ... | ... | ... | ... | ... | ... | ... | 1887 |
| Bellamy, Catherine A. (T.)                  | ... | ... | ... | ... | ... | ... | ... | ... | 1887 |
| Bingley, Rev. John Thomas (T.)              | ... | ... | ... | ... | ... | ... | ... | ... | 1889 |
| Clark, Windeyer (T.)                        | ... | ... | ... | ... | ... | ... | ... | ... | 1889 |
| Curtis, Millie (T.)                         | ... | ... | ... | ... | ... | ... | ... | ... | 1887 |
| Dixon, Emily C. (T.)                        | ... | ... | ... | ... | ... | ... | ... | ... | 1887 |
| Ewer, D. C. Wilson (T.)                     | ... | ... | ... | ... | ... | ... | ... | ... | 1888 |
| Fliteroft, John Thomas (T.)                 | ... | ... | ... | ... | ... | ... | ... | ... | 1889 |
| Grant, Emily Bessie, Mus. Bac. Oxon. (T.)   | ... | ... | ... | ... | ... | ... | ... | ... | 1889 |
| Havelock, George (T.)                       | ... | ... | ... | ... | ... | ... | ... | ... | 1889 |
| James, Frederick, Mus. Bac. Cantab. (C.)    | ... | ... | ... | ... | ... | ... | ... | ... | 1889 |
| Merrick, Frank (T.)                         | ... | ... | ... | ... | ... | ... | ... | ... | 1889 |
| Parkes, David (T.)                          | ... | ... | ... | ... | ... | ... | ... | ... | 1889 |
| Powell, Owen Henry (T.)                     | ... | ... | ... | ... | ... | ... | ... | ... | 1890 |
| Rowe, Richard Ingleton (T.)                 | ... | ... | ... | ... | ... | ... | ... | ... | 1890 |
| Smith, Blanche (T.)                         | ... | ... | ... | ... | ... | ... | ... | ... | 1890 |
| Steven, Alexander (T.)                      | ... | ... | ... | ... | ... | ... | ... | ... | 1889 |
| Turton, Mary Agnes (T.)                     | ... | ... | ... | ... | ... | ... | ... | ... | 1889 |
| Tutt, William Henry, Mus. Bac. Cantab. (C.) | ... | ... | ... | ... | ... | ... | ... | ... | 1889 |
| Whitfield, Alice (T.)                       | ... | ... | ... | ... | ... | ... | ... | ... | 1889 |

C—Composer and Teacher.

T—Teacher.

#### IN SINGING.

|                                               |     |      |                                            |     |      |
|-----------------------------------------------|-----|------|--------------------------------------------|-----|------|
| Ackerley, Sarah Ellen (T.)                    | ... | 1889 | Dobbie, Elizabeth Anne (P.)                | ... | 1890 |
| Booker, Mary Louisa (P.)                      | ... | 1891 | Drew, Rosa (Elementary Singing)            | ... | 1890 |
| Brooks, Amy H. (T.)                           | ... | 1887 | Dunkley, Frances E. (T.)                   | ... | 1889 |
| Brown, Meredith (T.)                          | ... | 1885 | Dyson, W. Mann (T., English Singing)       | ... | 1890 |
| Buchanan, Jeanie (T.)                         | ... | 1885 | Frost, Amy Ann Eliza (P., English Singing) | ... | 1890 |
| Bury, Benjamin (P.)                           | ... | 1893 | Fusselle, Kate (P.)                        | ... | 1890 |
| Clark, William (P.)                           | ... | 1886 | Gane, Marie (T.)                           | ... | 1890 |
| Cohen, Amelia (T.)                            | ... | 1893 | George, Isabel (P.)                        | ... | 1890 |
| Coulthard, Matilda (T., English Singing)      | ... | 1892 | Glover-Eaton, Frances Sarah (T.)           | ... | 1890 |
| Cross, Blanche (T.)                           | ... | 1893 | Gould, Louie A. J. (P. and T.)             | ... | 1890 |
| Curtis, Alice (P.)                            | ... | 1893 | Graves, Frank Scott (T.)                   | ... | 1890 |
| Denning, Amey Murray (T.)                     | ... | 1893 | Graves, Henry (T.)                         | ... | 1890 |
| Devonshire, Amy Blanche (T., English Singing) | ... | 1892 | Harker, Elsie (P.)                         | ... | 1890 |



## IN SINGING.—Continued.

|                                         |      |                                        |      |
|-----------------------------------------|------|----------------------------------------|------|
| Harvey, Louisa (T.) ... ..              | 1884 | Picot, Joshua (P.) ... ..              | 1890 |
| Hyde, Fredk. Charles Field (T.) ... ..  | 1892 | Pitt, Robert John (T.) ... ..          | 1889 |
| Jones, Edith Emily (P.) ... ..          | 1890 | Shapcott, Frederick John (T.) ... ..   | 1891 |
| Joyce, Jane (Elementary Singing) ... .. | 1889 | Sinkinson, Irene (P.) (Inez San        |      |
| Kendall, Harriett (T.) ... ..           | 1893 | Carolo) ... ..                         | 1893 |
| Leeds, Bessie Mary (T.) ... ..          | 1889 | Spencer, Lizzie Clara (P.) ... ..      | 1893 |
| Marshall, Florence (T.) ... ..          | 1890 | Sunman, Henry (P.) ... ..              | 1886 |
| Mason, William (T., English             |      | Tabram, Mary Elizabeth (T.) ... ..     | 1891 |
| Singing) ... ..                         | 1885 | Vernay, Anne (T.) ... ..               | 1891 |
| May, Mary Louisa (T.) ... ..            | 1890 | Vickers, Georgina Rebecca (T.,         |      |
| McFarlane, Harriet (T.) ... ..          | 1889 | English Singing) ... ..                | 1892 |
| Michie, Pattie (T.) ... ..              | 1888 | Wilkinson, Rev. Wm. Farley (T.) ... .. | 1887 |
| Morris, Margaret (T.) ... ..            | 1886 | Willis, Louisa Emilie (T., English     |      |
| Moss, Arthur William (T.) ... ..        | 1889 | Singing) ... ..                        | 1892 |
| Pearce, Lily (T.) ... ..                | 1891 |                                        |      |

P—Performer.

— each.

## IN PIANOFORTE PLAYING.

|                                           |      |                                       |      |
|-------------------------------------------|------|---------------------------------------|------|
| Abraham, Evelena (P.) ... ..              | 1888 | Butler, Ellen Maria (T.) ... ..       | 1893 |
| Adam, Lily (T.) ... ..                    | 1890 | Carey, Lillian Rosa (T.) ... ..       | 1893 |
| Amy, Alfred (P.) ... ..                   | 1887 | Carnes, Arthur Augustus (T.) ... ..   | 1892 |
| Andrew, Ada Mary (T.) ... ..              | 1893 | Carpmael, Jane (P.) ... ..            | 1892 |
| Applin, May (T.) ... ..                   | 1886 | Carr, Ellen Elizabeth (T.) ... ..     | 1892 |
| Atkins, Elizabeth (T.) ... ..             | 1892 | Carter, Margaret Helen (P.) ... ..    | 1890 |
| Atkins, Mabel (T.) ... ..                 | 1893 | Chapman, Margaret Ann (T.) ... ..     | 1891 |
| Atterbury, Ethel T. ... ..                | 1885 | Chard, Frances Agnes (T.) ... ..      | 1892 |
| Aubin, Nellie E. (P.) ... ..              | 1887 | Charters, Margaret Alice (T.) ... ..  | 1891 |
| Aubin, Susie Roof (P.) ... ..             | 1891 | Chesshire, Alice Louisa (P.) ... ..   | 1885 |
| Ayers, Helen (P.) ... ..                  | 1884 | Cochrane, Ethel (T.) ... ..           | 1887 |
| Bacon, Frances Emma (T.) ... ..           | 1893 | Cockburn, Louise Jane (P.) ... ..     | 1891 |
| Barnaby, Helen (T.) ... ..                | 1893 | Coleman, Charlotte (P.) ... ..        | 1892 |
| Barnard, Florence Gertrude (T.) ... ..    | 1893 | Coley, Gratiana (T.) ... ..           | 1891 |
| Barnard, Louisa (P.) ... ..               | 1886 | Colles, Annie (T.) ... ..             | 1893 |
| Barraud, Helen Margaret (T.) ... ..       | 1891 | Cookson, Elizabeth (P.) ... ..        | 1884 |
| Bartlett, Emily (T.) ... ..               | 1892 | Cooper, Annie Elizabeth (T.) ... ..   | 1891 |
| Basnett, Marian (T.) ... ..               | 1893 | Cooper, Ethel Mary (T.) ... ..        | 1892 |
| Bates, Joseph (T.) ... ..                 | 1885 | Cooper, George Wilmot (T.) ... ..     | 1890 |
| Beadle, Dorothea Mary (T.) ... ..         | 1893 | Cooper, Helen Gertrude (T.) ... ..    | 1893 |
| Beardwell, Edith Emma (T.) ... ..         | 1892 | Couchman, Edith Mary (P.) ... ..      | 1892 |
| Beaumont, Letitia (née Spurr) (T.) ... .. | 1892 | Court, John (T.) ... ..               | 1890 |
| Bellamy, Catherine A. (P.) ... ..         | 1884 | Cover-Cover, Elizabeth (P.) ... ..    | 1884 |
| Bentley, Emma Jane (T.) ... ..            | 1885 | Cox, Alice Helena (P.) ... ..         | 1887 |
| Bennett, Minnie Deane (P.) ... ..         | 1889 | Cox, Annie Hake Hammond (P.) ... ..   | 1883 |
| Beran, Elizabeth (P.) ... ..              | 1891 | Crabtree, Hannah (T.) ... ..          | 1892 |
| Bilbe, Annie Louisa (T.) ... ..           | 1890 | Crankshaw, Mabel Franceys (P.) ... .. | 1892 |
| Bindon, Lillian A. Stephanie (T.) ... ..  | 1892 | Crewes, Jessie Paynter (T.) ... ..    | 1892 |
| Bittleston, Annie Rebecca (T.) ... ..     | 1892 | Crisp, Annie Magner (P.) ... ..       | 1892 |
| Black, Helena Hume (T.) ... ..            | 1893 | Critchfield, Harriet (T.) ... ..      | 1891 |
| Blandford, Annie Jane (P.) ... ..         | 1889 | Crompton, Clara Katharine (T.) ... .. | 1889 |
| Boden, Ada Lydia (T.) ... ..              | 1893 | Cross, Ethel (T.) ... ..              | 1892 |
| Bond, Lizzie Amanda Edwards (P.) ... ..   | 1890 | Croxall, Annie Theresa (T.) ... ..    | 1892 |
| Broadhurst, Bertha (T.) ... ..            | 1893 | Crummack, Maud Harker (T.) ... ..     | 1891 |
| Brockelhurst, Annie (P.) ... ..           | 1884 | Cuthbert, Minnie (T.) ... ..          | 1889 |
| Brown, Jane Helen (T.) ... ..             | 1888 | Davey, Francis Saunders (P.) ... ..   | 1891 |
| Bryett, Jane (T.) ... ..                  | 1887 | Davies, Evelyn Harriot (T.) ... ..    | 1886 |
| Buchanan, Kate (P.) ... ..                | 1890 | Davis, Margaret (T.) ... ..           | 1891 |
| Buchanan, Mary (P.) ... ..                | 1884 | Dawes, Agnes (T.) ... ..              | 1892 |
| Butcher, Mary Amelia (P.) ... ..          | 1882 | Dawson, Agnes (P.) ... ..             | 1889 |



## IN PIANOFORTE PLAYING.—Continued.

|                                  |      |                                  |      |
|----------------------------------|------|----------------------------------|------|
| Dawson, Herbert James (T.)       | 1891 | Hume, Gertrude (T.)              | 1891 |
| Deeley, Effie (T.)               | 1891 | Humphries, Emily Mary (P.)       | 1884 |
| Doyle, Rosa H. (P.)              | 1888 | Ingham, Albert (T.)              | 1886 |
| Dunworth, Henry (T.)             | 1886 | Isaac, Kate (T.)                 | 1892 |
| Durley, Lucy Elizabeth (P.)      | 1890 | James, Lilla (T.)                | 1892 |
| Ellaby, Agnes Grace (T.)         | 1891 | Jefferson, Rebecca (T.)          | 1893 |
| Elliott, Margaret (T.)           | 1891 | Jennings, Edith (T.)             | 1892 |
| Ellis, Ada Sinclair (P.)         | 1891 | Johnson, Ellen Ruth (T.)         | 1893 |
| Ellis, Ethelwyn Howard (P.)      | 1891 | Johnson, Feakins Alfred (P.)     | 1883 |
| Ellis, Jessie Balfour (T.)       | 1892 | Johnson, Mary Anne Barnes        |      |
| Ereaut, Arabella Susette (P.)    | 1893 | (T.)                             | 1888 |
| Fearn, Florence E. (T.)          | 1892 | Joll, Emma Mary (P.)             | 1885 |
| Fellows, Eliza Frances (T.)      | 1891 | Jones, Arthur Barclay (P.)       | 1891 |
| Fitch, Lottie (T.)               | 1888 | Jopling, Isabella Louisa (P.)    | 1885 |
| Ford, Mary W. (T.)               | 1887 | Joste, Annie Marguerite (T.)     | 1891 |
| Foster, Augusta Josephine (P.)   | 1892 | Keats, Florence Jane (T.)        | 1893 |
| Fowler, William Ernest (P.)      | 1893 | Keeble, Grace (P.)               | 1890 |
| Fowles, Bernard Wm. (P.)         | 1892 | Keene, Frederick Andrew (P.)     | 1891 |
| Fredericks, Helen (T.)           | 1892 | Keep, Annie Eliza (T.)           | 1891 |
| Freeman, Helen Maud (T.)         | 1892 | Kelly, Lillian (T.)              | 1893 |
| Frewer, Frank (P.)               | 1892 | Kirby, Jeannie (T.)              | 1893 |
| Gallatly, Dora (P.)              | 1885 | Knight, Hilda Mary (T.)          | 1891 |
| Gardner, Charles (P.)            | 1882 | Langford, Samuel (T.)            | 1892 |
| Gilbart, Ethel (T.)              | 1890 | Lawley, Rose Harriet (T.)        | 1891 |
| Giles, Helen Frances (P.)        | 1892 | Lea, Louisa Kate (T.)            | 1889 |
| Godfray, Marion Ida (T.)         | 1892 | Lean, Edith Amy (P.)             | 1885 |
| Goodridge, Melora F. (T.)        | 1886 | Leigh, Ada (P.)                  | 1890 |
| Green, Mary (T.)                 | 1891 | Le Sueur, Louisa Jane (P.)       | 1892 |
| Greenland, Annie Maria (P.)      | 1883 | Lewis, Caroline Sarah (P.)       | 1893 |
| Gregory, Adeline Constance       |      | Lewis, Georgina Adeline (T.)     | 1893 |
| Lauretta (T.)                    | 1893 | Lewis, Lillian (P.)              | 1888 |
| Griffiths, Bessie (P.)           | 1890 | Linton, Alice Mary (T.)          | 1885 |
| Grocock, Edward William (T.)     | 1893 | Llewellyn, Kate (P.)             | 1882 |
| Gudgeon, John (P.)               | 1891 | Lockwood, Eva (T.)               | 1892 |
| Guest, Mary Ellen (T.)           | 1889 | Lomas, William (P.)              | 1882 |
| Hall, Alice Maud (T.)            | 1893 | Longley, Annie S. (T.)           | 1893 |
| Hall, Clara (T.)                 | 1892 | Louch, William (T.)              | 1885 |
| Hall, Mary Parker (T.)           | 1893 | Maclea, Lottie (T.)              | 1886 |
| Harris, Grace Ethel (T.)         | 1893 | McBlain, Bertha (T.)             | 1886 |
| Hartley, Annie Austin (T.)       | 1890 | McKechnie, Edith C. E. (P.)      | 1886 |
| Haselden, Theresa Julia (P.)     | 1893 | Maddie, Maud Mary (T.)           | 1886 |
| Hayes, Letitia Millie (T.)       | 1892 | Marsh, Mary Elizabeth (P.)       | 1886 |
| Head, Jane (T.)                  | 1890 | Marshall, Marian Isabella (T.)   | 1892 |
| Hemmerde, Amy Gertrude (T.)      | 1893 | Mattheson, Emily (P.), late Miss |      |
| Hemmings, Clara Jane (T.)        | 1893 | Pugh                             | 1887 |
| Hensman, Caroline (T.)           | 1892 | May, Ethel Frances (T.)          | 1886 |
| Heron, Joanna (T.)               | 1888 | May, Mary Louisa (T.)            | 1893 |
| Hewins, Kate (T.)                | 1893 | Mills, Ellen (T.)                | 1893 |
| Hewins, Mabel Maria (T.)         | 1890 | Mitchell, Madeline Ginder (P.)   | 1885 |
| Hexham, Annie (T.)               | 1890 | Moore, Eleanor (P.)              | 1886 |
| Heywood, Hattie (T.)             | 1892 | Mossop, Lillie Louisa (P.)       | 1892 |
| Hillier, Lucy (P.)               | 1891 | Mott, Beatrice Elizabeth (T.)    | 1892 |
| Hindle, James (P.)               | 1884 | Muller, Ada Madeline (T.)        | 1892 |
| Hodgson, Emily Rose (Minna) (P.) | 1892 | Murchison, Beatrice (P.)         | 1884 |
| Hoffman, Jacob (T.)              | 1885 | Muriel, Isabel Mary (T.)         | 1888 |
| Hollick, Clara (P.)              | 1888 | Murray, Louisa (P.)              | 1891 |
| Holdom, Annie Eliza (T.)         | 1887 | Musgrave, Grace Ethel (T.)       | 1891 |
| Holme, Gertrude (T.)             | 1887 | Needham, Mrs. Alicia Adelaide    |      |
| Horsfield, Eleanor Mercy (T.)    | 1886 | (P.) née Montgomery (Ada)        | 1889 |
| Hudson, Emily Gertrude (T.)      | 1886 | Newby, Caroline Gertrude (T.)    | 1887 |



## IN PIANOFORTE PLAYING.—Continued.

|                                      |      |                                             |      |
|--------------------------------------|------|---------------------------------------------|------|
| Nisbet, James (T.) ... ..            | 1893 | Stephenson, Edith Gertrude (P.)             | 1888 |
| Nock, Clara Matilda (T.) ... ..      | 1893 | Stephenson, Lucy Eliza (P.) ... ..          | 1889 |
| Norris, Ernest Edward Henry (T.)     | 1888 | Stericker, Arthur Cass (P.) ... ..          | 1892 |
| Nunn, Elizabeth Annie (P.) ... ..    | 1884 | Stow, Elsie Laura (T.) ... ..               | 1893 |
| Olson, Mary Amilie (P.) ... ..       | 1885 | Strettell, Harriett A. (P.) ... ..          | 1885 |
| Orellana, Belguy de (P.) ... ..      | 1883 | Sturge, Alice Margaret (T.) ... ..          | 1891 |
| Orellana, Flora de (P.) ... ..       | 1882 | Surridge, Constance E. (T.) ... ..          | 1892 |
| Palliser, Sybil (P.) ... ..          | 1892 | Susman, Rachael (T.) ... ..                 | 1892 |
| Pallot, Eliza (T.) ... ..            | 1892 | Tallant, Catherine Alice (P.) ... ..        | 1888 |
| Paris, Emily de (P.) ... ..          | 1890 | Tapp, Georgiana Constance Mabel (T.) ... .. | 1893 |
| Parkes, Margaret Ashwell (T.) ... .. | 1884 | Tarbolton, Mary Susanna (T.) ... ..         | 1892 |
| Parnell, Mary (T.) ... ..            | 1886 | Taylor, Annie (T.) ... ..                   | 1891 |
| Parsons, Herbert Chas. (P.) ... ..   | 1892 | Taylor, Martha (T.) ... ..                  | 1890 |
| Payne, Louisa (T.) ... ..            | 1884 | Tendall, Eliza (T.) ... ..                  | 1891 |
| Peat, Florence Stuart (T.) ... ..    | 1893 | Thompson, Alice Naish (P.) ... ..           | 1882 |
| Pechell, Laura (T.) ... ..           | 1893 | Thomson, Elizabeth Georgina (P.)            | 1890 |
| Peck, Clara (P.) ... ..              | 1886 | Thomson, Jane Rodney (P.) ... ..            | 1888 |
| Percival, Edith (P.) ... ..          | 1893 | Threadgold, Lottie Maria (T.) ... ..        | 1882 |
| Phillips, Edith (T.) ... ..          | 1886 | Timæus, Mary White (T.) ... ..              | 1893 |
| Poole, Ethel Bronwen (T.) ... ..     | 1893 | Tims, Clara (T.) ... ..                     | 1887 |
| Pope, Rose Kelway (T.) ... ..        | 1893 | Tonge, May Severn (P.) ... ..               | 1890 |
| Potter, Mary Constance (T.) ... ..   | 1891 | Tozer, Augustus E. (P.) ... ..              | 1882 |
| Power, Henrietta Maria (P.) ... ..   | 1885 | Travers, Mary (P.) ... ..                   | 1885 |
| Prince, Alfred (T.) ... ..           | 1891 | Tregillus, Beatrice Mabel (P.) ... ..       | 1890 |
| Quick, Amy Arnoll (T.) ... ..        | 1890 | Vause, Charles Wm. (T.) ... ..              | 1892 |
| Quick, Ellen Mary (T.) ... ..        | 1887 | Veaco, John George (T.) ... ..              | 1889 |
| Rea, Emma Mary (T.) ... ..           | 1891 | Wagner, Frederick (P.) ... ..               | 1886 |
| Redfern, Florence Jerram (T.) ... .. | 1893 | Walker, Ellen (P.) ... ..                   | 1886 |
| Richardson, Ada Louisa (T.) ... ..   | 1887 | Walker, Herbert (T.) ... ..                 | 1886 |
| Richardson, Maud (T.) ... ..         | 1892 | Wall, Emily Gertrude (T.) ... ..            | 1891 |
| Roberts, Mary Felicia (T.) ... ..    | 1892 | Watson, Ethel Frances (P.) ... ..           | 1891 |
| Robson, Mary (T.) ... ..             | 1888 | Watts, Edith (T.) ... ..                    | 1888 |
| Ross, Elizabeth Frances (T.) ... ..  | 1889 | Webster, Clarinda A. (P.) ... ..            | 1884 |
| Ross, Lillian Georgina Mattie (T.)   | 1891 | Whipp, Edith Anice (T.) ... ..              | 1890 |
| Round, Kate (T.) ... ..              | 1887 | Whitehead, Alfred Wm. (T.) ... ..           | 1892 |
| Rowe, Geo. Middleton (P.) ... ..     | 1892 | Whitehead, Samuel (T.) ... ..               | 1887 |
| Rowland, Charles (P.) ... ..         | 1882 | Wilcockson, Elizabeth (T.) ... ..           | 1890 |
| Sanford, Mary Gordon (P.) ... ..     | 1890 | Wilkins, Kate Annie (P.) ... ..             | 1891 |
| Schwier, Walter Frederick (P.)       | 1886 | Williams, Annie Maria (T.) ... ..           | 1893 |
| Senior, Edwin (T.) ... ..            | 1886 | Wilmot, Caroline Dudley (T.) ... ..         | 1890 |
| Sharpe, George Frederic (T.) ... ..  | 1893 | Wilmot, Caroline Dudley (T.) ... ..         | 1891 |
| Sharples, Thomas (T.) ... ..         | 1893 | Winterbottom, Fanny (T.) ... ..             | 1891 |
| Shorland, Mary Elizabeth (P.) ... .. | 1885 | Wintle, Lucy (P.) ... ..                    | 1891 |
| Smith, Anne Elizabeth (T.) ... ..    | 1888 | Woodyatt, Florence Lilian (T.) ... ..       | 1893 |
| Smith, Rosa (T.) ... ..              | 1885 | Wright, Margaret Annie (T.) ... ..          | 1893 |
| Smout, Ida (T.) ... ..               | 1891 | Wright, Margaret May (P.) ... ..            | 1893 |
| Smyth, Isabella Stuart (P.) ... ..   | 1882 | Yates, James Herbert (T.) ... ..            | 1891 |
| Spedding, Esther Alice (P.) ... ..   | 1892 | Yorke, Marion Courtenay (T.) ... ..         | 1892 |
| Standen, Helen Melville (T.) ... ..  | 1885 | Young, Edith Maurice (T.) ... ..            | 1886 |
| Stansfield, Kate (T.) ... ..         | 1889 | Zwinger, Edith Mary (T.) ... ..             | 1893 |
| Stanswood, Florence (P.) ... ..      | 1893 |                                             |      |

P—Performer and Teacher. T—Teacher.

## IN ORGAN PLAYING.

|                                |      |                             |      |
|--------------------------------|------|-----------------------------|------|
| Allison, Malcolm ... ..        | 1888 | Cox, W. Haydn .. ..         | 1886 |
| Barrow, William Henry ... ..   | 1884 | Dewberry, Frederick ... ..  | 1883 |
| Bennett, Thomas Herbert ... .. | 1891 | (Mus. Bac. Cantab.)         |      |
| Clarke, John Charles ... ..    | 1885 | Dudeney, Thomas James .. .. | 1885 |



## IN ORGAN PLAYING—Continued.

|                                 |      |                                |      |
|---------------------------------|------|--------------------------------|------|
| Fliteroft, John Thomas ... ..   | 1888 | Mander, R. Yates ... ..        | 1886 |
| Hey, Arthur ... ..              | 1891 | Mountford, Franklin James ...  | 1893 |
| Hoggett, Thomas James ... ..    | 1892 | New, Albert E. ... ..          | 1888 |
| Hopper, Richard J. E. ... ..    | 1887 | Oake, Alfred ... ..            | 1887 |
| (Mus. Bac. Cantab.)             |      | Sinclair, George Robertson ... | 1887 |
| Hudson, Henry ... ..            | 1884 | Sippel, Henry Hallyar ... ..   | 1884 |
| Huntley, George Frederick (Mus. |      | Stocks, William Henry ... ..   | 1887 |
| Bac.) ... ..                    | 1888 | Tiltman, Henry Thomas ... ..   | 1891 |
| Jones, George Evan ... ..       | 1888 | Vinnicombe, Edward Moxhay ...  | 1889 |

## IN ORCHESTRAL INSTRUMENTS.

|                                              |      |                                             |      |
|----------------------------------------------|------|---------------------------------------------|------|
| Ball, Reginald Vercoe ( <i>Violin</i> ) ...  | 1891 | Jones, Edward ( <i>Violin</i> ) ... ..      | 1887 |
| Barnby, Alice (P.) ( <i>Harp</i> ) ... ..    | 1892 | Kelly, Annie Elizabeth Mary                 |      |
| Booth, John Richardson (P.)                  |      | ( <i>Violin</i> ) ... ..                    | 1891 |
| ( <i>Violin</i> ) ... ..                     | 1892 | Lavington, Amy Eleanor ( <i>Harp</i> )      | 1889 |
| Buffey, Thomas Goodburn ( <i>Violin</i> )    | 1889 | MacDermott, Harry Stanley (T.)              |      |
| Cass, William Hy. (P.) ( <i>Violin</i> )     | 1893 | ( <i>Violin</i> ) ... ..                    | 1892 |
| Chartres, Emily Florence ( <i>Violin</i> )   | 1889 | Milligan, Frances McGregor (P.)             |      |
| Dunworth, James ( <i>Violin</i> ) ... ..     | 1884 | ( <i>Violin</i> ) ... ..                    | 1892 |
| Fricker, Minnie Mott (P.)                    |      | Morris, Andrew ( <i>Violin</i> ) ... ..     | 1889 |
| ( <i>Harp</i> ) ... ..                       | 1892 | Morris, Joseph ( <i>Clarinet</i> ) ... ..   | 1889 |
| Gardiner, Beryl ( <i>Violin</i> ) ... ..     | 1891 | Paton, Letitia Mary (T.) ( <i>Violin</i> )  | 1892 |
| Gray, Ellen Louisa ( <i>Harp</i> ) ... ..    | 1889 | Peters, Chas. Furness (P.)                  |      |
| Grimm, Eugen (P.) ( <i>Violoncello</i> )     | 1888 | ( <i>Violin</i> ) ... ..                    | 1892 |
| Guyer, John Fisher ( <i>Violin</i> ) ... ..  | 1888 | Serle, Alfred Ernest (P.) ( <i>Violin</i> ) | 1892 |
| Hughes, James Stamford                       |      | Slocombe, Alfred John (P.)                  |      |
| ( <i>Clarinet</i> ) ... ..                   | 1891 | ( <i>Violin</i> ) ... ..                    | 1892 |
| Hunt, Hubert Walter ( <i>Violin</i> ) ... .. | 1888 | Turrell, Thos. Edward ( <i>Clarinet</i> )   | 1882 |

P—Performer and Teacher.

T—Teacher.

## IN BAND-MASTERSHIP.

|                              |      |                        |      |
|------------------------------|------|------------------------|------|
| Browne, John Barrett ... ..  | 1882 | Miller, George ... ..  | 1882 |
| Evans, Christopher ... ..    | 1884 | Thomas, Charles ... .. | 1893 |
| Godfrey, Daniel Evers ... .. | 1890 |                        |      |

The last day on which names and exercises can be received  
will be Monday, October 23, 1893.

ROYAL ACADEMY OF MUSIC,  
TENTERDEN STREET, HANOVER SQUARE,  
July, 1893.



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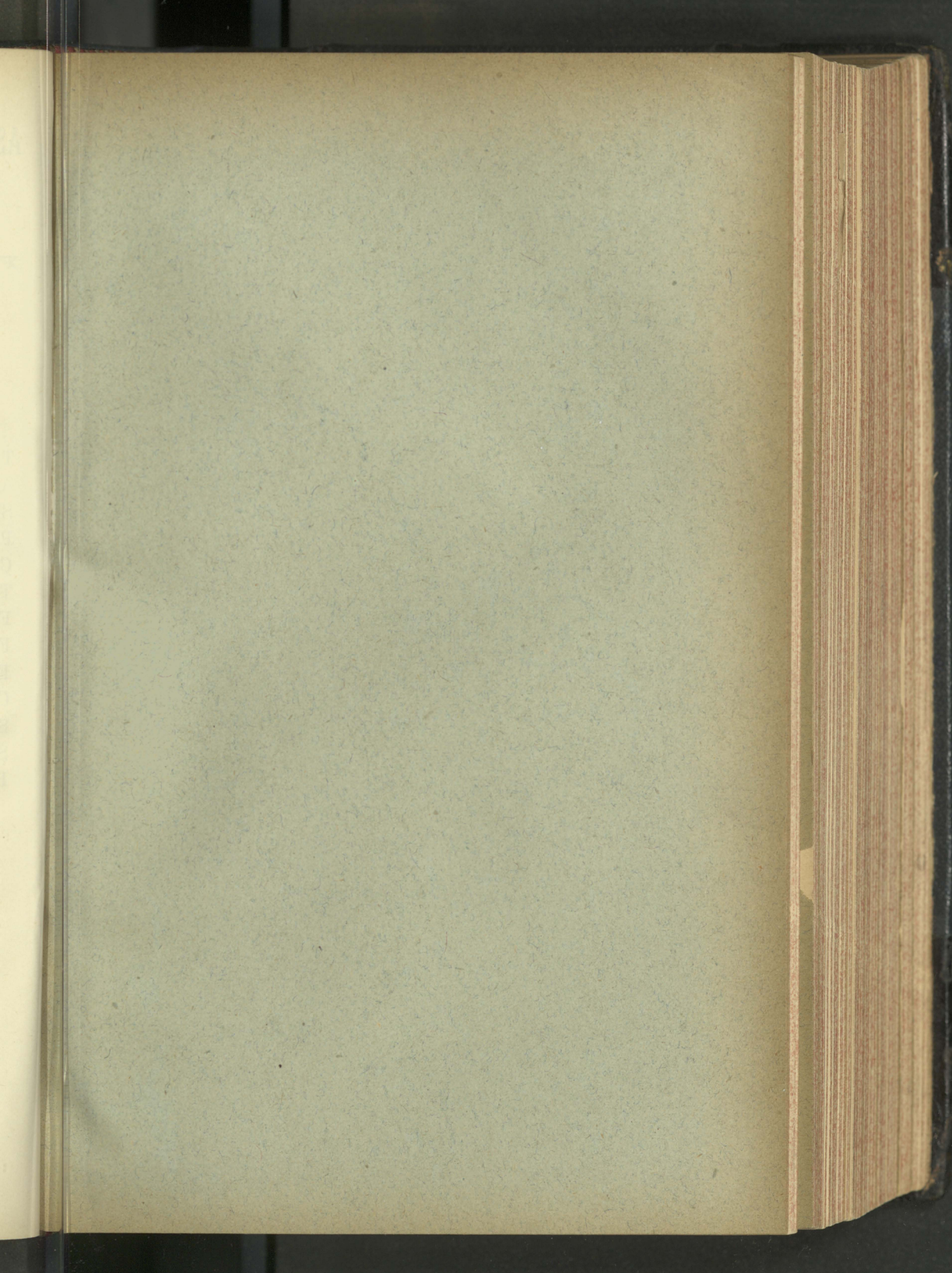
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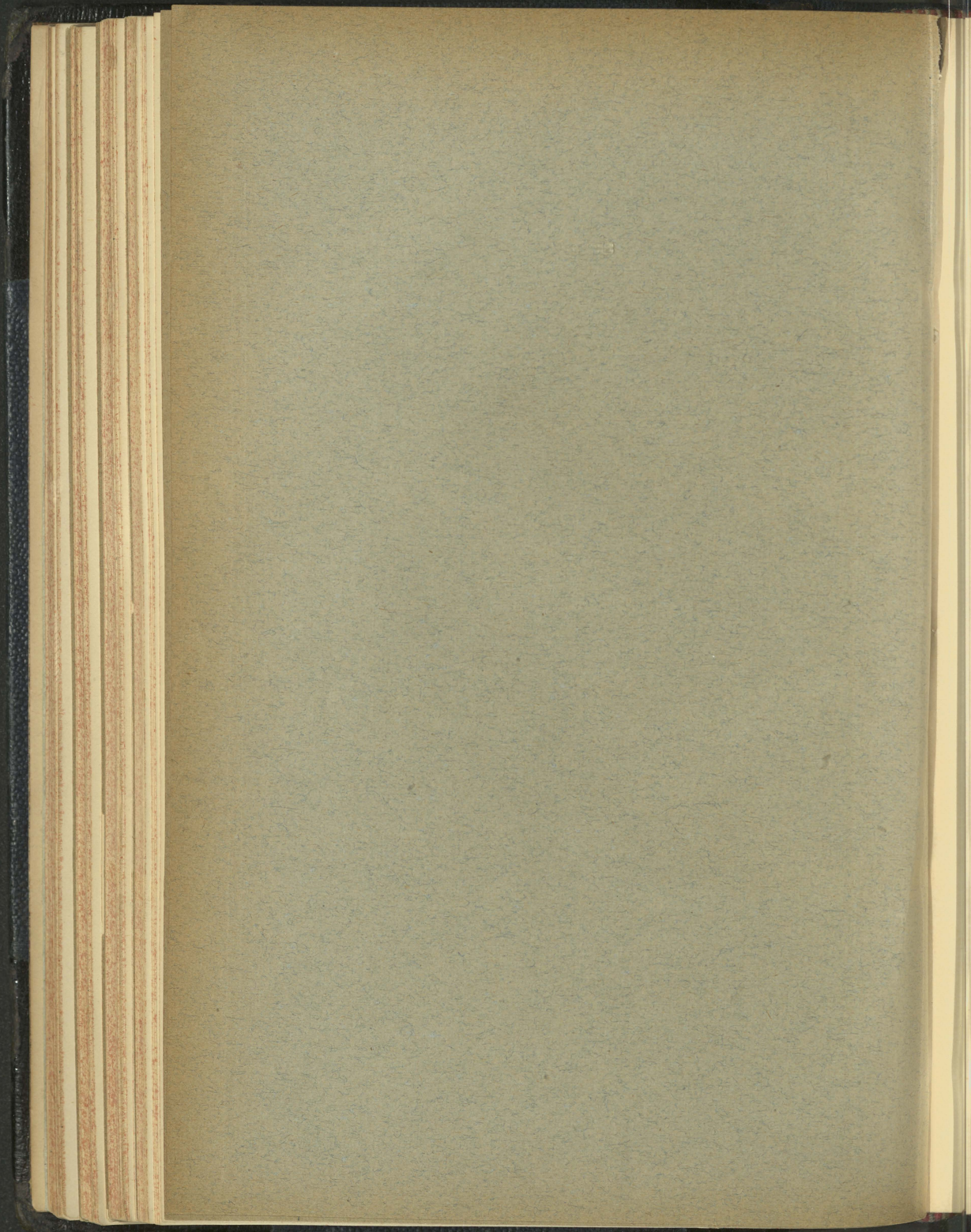
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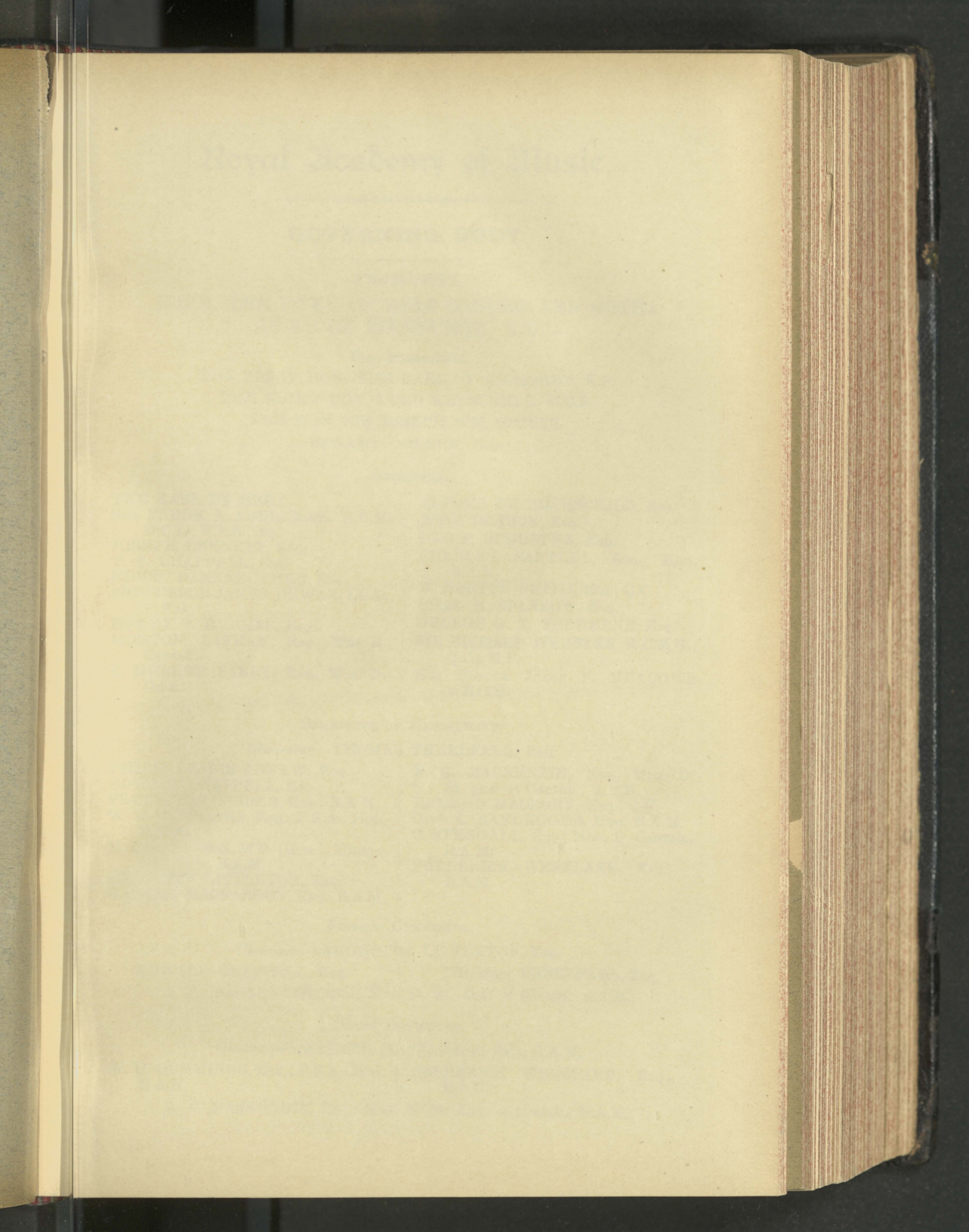




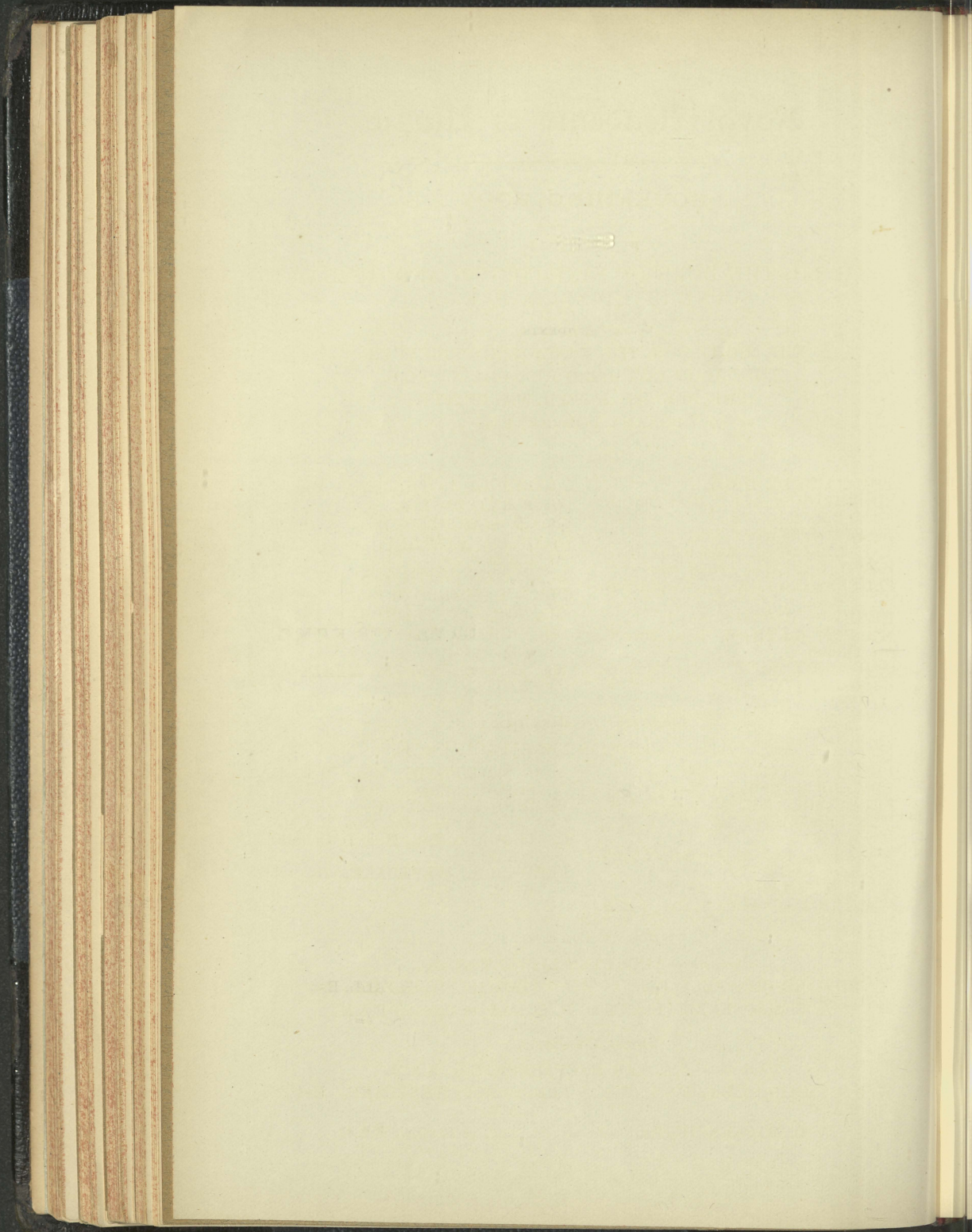














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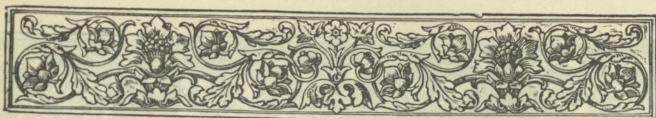
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## ❖ PROGRAMME. ❖

---

ADAGIO } Concerto in E flat—Pianoforte ... .. Weber.  
RONDO }

Mr. HAROLD E. MACPHERSON.

CAVATINE, "L'Amour! Oui, son ardeur a troublé" (*Romeo et Juliette*)\*  
Gounod.

Mr. PHILIP BROZEL.

ANDANTE } Symphonie Espagnole—Violin ... .. Lalo.  
RONDO }

CONCERTO IN B FLAT MINOR—Pianoforte ... .. Henselt.

Miss SYBIL PALLISER.

DRAMATIC SCENA (MS.) ... "Alkestis" ... .. Reginald Steggall  
(Student).

Miss EDITH M. HANDS.

CONCERTO IN G—Pianoforte ... .. Rubinstein.

Mr. FRITZ W. READ.

SCENA ... .. "Infelice" ... .. Mendelssohn.

Miss MINNIE ROBINSON.

ANDANTE } Ballet Suite in D (MS.) ... .. Hermann F. Löhr  
MOTO PERPETUO }

---

\* By kind permission of SIR AUGUSTUS HARRIS.

The Pianoforte by Messrs. John Broadwood & Sons.





## PROGRAMME.

.....  
*No Repetition of a Piece, or recall of a Performer, is  
allowed at these Concerts.*  
.....

ADAGIO }  
RONDO } Concerto in E flat—Pianoforte ... .. Weber.  
MR. HAROLD E. MACPHERSON.

CAVATINE, "L'AMOUR! OUI, SON ARDEUR A TROUBLÉ"  
(Romeo et Juliette)\* ... .. Gourmod.

MR. PHILIP BROZEL.

**L'**AMOUR! L'amour! oui, son ardeur a troublé tout mon être!  
Mais quelle soudaine clarté resplendit à cette fenêtre?  
C'est la que dans la nuit rayonne sa beauté!

Ah! lève toi, soleil! fais palir les étoiles  
Qui dans l'azur sans voiles,  
Brillent au firmament.  
Ah! lève toi! Ah! lève toi! parais! parais!  
Astre pur et charmant!  
Et le rêve! elle denoue  
Une boucle de cheveux qui vient caresser sa joue.  
Amour! amour! porte lui mes vœux!  
Elle parle! Quelle est belle!  
Ah! je n'ai rien entendu!  
Mais ses yeux parlent pour elle,  
Et mon cœur a répondu.  
Ah! lève toi, soleil! &c.

---

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ANDANTE }  
 RONDO } Symphonie Espagnole—Violin ... .. *Lalo.*

CONCERTO in B flat minor—Pianoforte ... .. *Henselt.*

MISS SYBIL PALLISER.

DRAMATIC SCENA (MS.), "ALKESTIS" ... .. *Reginald Steggall*  
 (Student).

MISS EDITH M. HANDS.

[ALKESTIS alone in the hall of ADMETOS.]

**A**H, wherefore this, O stern decree of Fate  
 That bids Admetos die? The gods irate  
     Demand his life,  
     And I, his wife,  
 In woe the dreadful issue must await.  
     O heav'nly Pow'rs,  
 Have ye no pity for my lowly state?  
     The fleeting hours  
 Pass onward to the night. My grief is great.

\* \* \* \* \*

Yet was it said, the gods his life would spare  
 If one would die for him—devotion rare!  
 Though kith and kin refuse the sacrifice,  
 A wife remains to pay the sought-for price.



And shall I yield up life for death ?  
 Is living worth the toil of breath ?  
 What shall I lose thereby, or gain ?  
 Is dying hard, or free from pain ?

Yet one must die ;

And he or I

Must face the dread and awful doom  
 Within the darkness of the tomb.

O bitter doubt ! O gruesome fear !

Ne'er more should I Admetos see !

Ne'er more his word of greeting hear !

How will it end ! How must it be ?

Should I be happier here alone,  
 And parted from the love I own ?  
 Then let me choose nor hesitate ;  
 And Death decide my heart's dictate,

If one must die,

Then be it I

To face the dread and awful doom  
 Within the darkness of the tomb.

Farewell, sweet life ! Farewell, dear lord !  
 Thus Life and Death in love accord.  
 When I am gone, weep not for me,  
 But cherish in thy memory  
 The thought of one who died for thee.

[*She stabs herself and dies.*]

*Granville Bantock.*

CONCERTO in G—Pianoforte ... .. *Rubinstein.*

MR. FRITZ W. READ.



SCENA ... .. "INFELICE" ... .. Mendelssohn.

MISS MINNIE ROBINSON.

3 INFELICE ! gio dal mio sguardo si di le guo !

La mia presenza l'iniquo non sostenue.

E pur odiar nol posso ancor !

Rammenta alfine falli, suoi,

Risveglia tua virtù !

Scordati l'empio traditore !

Amante sventurata e l'amo pur ?

Così fallace amore le tue promesse attendi ?

Tu non mai rendi la rapita quiete ?

Queste son le speranze, e l'ore liete !

Ah ! ritorna età felice

Quando accanto del mio bene,

Non conobbi queste pene,

Quando m'era fido ancor.

Ah ! se volgo gli occhi intorno,

Mi rammento sempre il giorno,

Che giurommi la sua fè,

Quel tenero arboscello,

Quel limpido ruscello,

Parlami del suo amor.

Ah ! ritorna, &amp;c.

Invan ! Invano !

Non v'è contento

Senza tormento

Nell' amor !

E pur la memoria

Dei giorni d' amore

L' amaro dolore

Può sol consolar !

Ah ! ritorna età felice

Quando a me fù fido ancor !

E pur la memoria, &amp;c.

ANDANTE

MOTO PERPETUO

} Ballet Suite in D (MS.) Hermann F. Löhr  
(Student).



# A SHORT HISTORY OF THE Royal Academy of Music.

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THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students



were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and is on the point of being extended to the Colonies.



The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Dr. Alexander C. Mackenzie, 1888.

The number of Students who, up to July, 1893, have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number at present under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.



## CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

## PRIVILEGES OF SUBSCRIBING MEMBERS.

### FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

### SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

### THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

### FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

## STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,  
EXHIBITIONERS,  
PAYING STUDENTS.



## SCHOLARSHIPS AND EXHIBITIONS.

There are fourteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

- WESTMORLAND SCHOLARSHIP for Singing.
- STERNDALE BENNETT SCHOLARSHIP for any branch of Music.
- PREPA-ROSA SCHOLARSHIP for Singing.
- SIR JOHN GOSS SCHOLARSHIP for Organ Playing.
- LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.
- HENRY SMART SCHOLARSHIP for Organ Playing and Composition.
- JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.
- LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.
- SAINTON-DOLBY SCHOLARSHIP for Singing.
- MACFARREN SCHOLARSHIP for Composition.
- SAINTON SCHOLARSHIP for Violin Playing.
- ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.
- SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.
- GORING THOMAS SCHOLARSHIP for Composition.
- POTTER EXHIBITION for Pianoforte Playing.
- HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.



### PRIZES.

There are also the following nineteen Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

PAREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

CHARLES SANTLEY PRIZE for Accompanying.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing.

LESLIE CROTTY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

### PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive; its objects are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee.



The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required. There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Reserve Fund established for that purpose, or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

### SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DEPORTMENT.

DANCING.

STAGE DANCING.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.



Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

## CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

*Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.*

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

*Attendance at the classes numbered 8, 9, and 10 is not obligatory.*



11.—Wind Instrument Students accepted under the arrangement referred to on p. 17, receive two lessons per week on their respective instruments, one lesson per week in Harmony, in class, and have the privilege of attending the Ensemble Classes and Orchestral Practices.

The Subjects printed in italics in the list are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

### FEES.

The fees payable by ordinary Students are :—

|                                                                                | £  | s. | d. |
|--------------------------------------------------------------------------------|----|----|----|
| For the Entrance Examination ... ..                                            | 1  | 1  | 0  |
| Balance of Entrance Fee on becoming a Student ...                              | 4  | 4  | 0  |
| Tuition Fees, for ordinary Curriculum, per Term ..                             | 11 | 11 | 0  |
| Tuition Fees for the Curriculum set forth in par. 11 (Wind Instruments) ... .. | 7  | 7  | 0  |

### OPTIONAL SUBJECTS.

Additional Principal Study—

|                                                   |   |    |   |
|---------------------------------------------------|---|----|---|
| One lesson per week (30 minutes) ... ..           | 4 | 4  | 0 |
| Two lessons per week (30 minutes each) ... ..     | 7 | 7  | 0 |
| Operatic Class (Ordinary Students) ... ..         | 1 | 11 | 6 |
| „ „ (Students who discontinue all other subjects) | 3 | 3  | 0 |
| Elocution Class ... ..                            | 1 | 1  | 0 |
| Dancing ... ..                                    | 1 | 1  | 0 |
| Stage Dancing ... ..                              | 1 | 1  | 0 |
| Deportment ... ..                                 | 0 | 15 | 0 |
| Italian ... ..                                    | 1 | 1  | 0 |
| French ... ..                                     | 1 | 1  | 0 |
| German ... ..                                     | 1 | 1  | 0 |
| English ... ..                                    | 1 | 1  | 0 |

Ex-Students may re-enter without payment of the Entrance Fee. Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Remittances should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch.*

All remittances should be addressed to the Secretary, who alone gives official receipts.



## THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

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### TERMINAL ARRANGEMENTS, 1893-4.

The First, or Michaelmas Term, commences on Thursday, 28th September, and closes on Wednesday, 20th December, 1893.

The Michaelmas Half-Term commences Thursday, 9th November, 1893.

The Second, or Lent Term, commences on Thursday, 11th January, and closes on Wednesday, 2nd May, 1894, with an adjournment from 22nd March to 18th April inclusive for the Easter Holidays.

The Lent Half-Term commences 22nd February, 1894.

The Third, or Midsummer Term, begins on Thursday, 3rd May, and ends on Wednesday, 25th July, 1894.

The Midsummer Half-Term begins 14th June.

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### ENTRANCE EXAMINATIONS, 1893-4.

Entrance Examinations will be held :—

For the Michaelmas Term, Monday, 25th September, at 10.

For the Michaelmas Half-Term, Monday, 6th November, at 2.

For the Lent Term, Monday, 8th January, at 11.

For the Lent Half-Term, Monday, 19th February, at 2.

For the Midsummer Term, Tuesday, 1st May, at 2.

For the Midsummer Half-Term, Monday, 11th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

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### ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.



To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

## REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

## SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

## EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters R.A.M.



No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

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### CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

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### LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

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### LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.



## LUNCHEONS.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

## STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

## THE FINANCIAL YEAR.

The Financial Year runs from January 1st to December 31. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

## BYE-LAWS RELATING TO DISTINCTIONS.

MADE DECEMBER 6, 1887.

- A.—Students who show special merit and ability in the examination referred to in Regulation XIII. of the 11th of December, 1886 (*the same as present Regulation XIV.*), of the Committee of Management shall receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

- B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Fellows of the Royal Academy of Music, and no other persons, shall be entitled to the use after their names of the initials R.A.M.

- D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.



## THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession, in which, respectively, they have been examined.

During the last ten years 1,457 Candidates have presented themselves for this examination, of whom an average of 27·72 per cent. have passed, as shown by the following figures :—

| YEAR. |     | EXAMINED. |     | PASSED. |
|-------|-----|-----------|-----|---------|
| 1884  | ... | 52        | ... | 21      |
| 1885  | ... | 68        | ... | 26      |
| 1886  | ... | 106       | ... | 27      |
| 1887  | ... | 116       | ... | 26      |
| 1888  | ... | 129       | ... | 31      |
| 1889  | ... | 155       | ... | 34      |
| 1890  | ... | 141       | ... | 34      |
| 1891  | ... | 207       | ... | 60      |
| 1892  | ... | 240       | ... | 76      |
| 1893  | ... | 243       | ... | 69      |
|       |     | <hr/>     |     | <hr/>   |
|       |     | 1,457     |     | 404     |

The Syllabus of the next Examination, and all further information relating thereto may be obtained from the Secretary on application.

The last day for entering Candidates for the 1893-4 Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., was Monday, 23rd October, 1893. The last day for completion of the entry by payment of Final Fee was Thursday, 30th November, 1893.



## Subscribing Members.

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|                                                                           | Annual Subscriptions. |    |    | Donations or Life Subscriptions. |    |    |
|---------------------------------------------------------------------------|-----------------------|----|----|----------------------------------|----|----|
|                                                                           | £                     | s. | d. | £                                | s. | d. |
| HER MAJESTY THE QUEEN ... ..                                              | 105                   | 0  | 0  |                                  |    |    |
| H.R.H. THE PRINCE OF WALES ... ..                                         | 10                    | 10 | 0  |                                  |    |    |
| H.R.H. THE PRINCESS OF WALES ... ..                                       | 10                    | 10 | 0  |                                  |    |    |
| H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA (DUKE OF EDINBURGH, K.G.) ... .. | 5                     | 5  | 0  | 50                               | 0  | 0  |
| H.R.H. THE PRINCE CHRISTIAN ... ..                                        |                       |    |    | 5                                | 5  | 0  |
|                                                                           |                       |    |    |                                  |    |    |
| Abel, Sir Frederick, Bart., K.C.B., D.C.L., F.R.S. ...                    | 1                     | 1  | 0  |                                  |    |    |
| Agnew, Philip L. ... ..                                                   | 3                     | 3  | 0  |                                  |    |    |
| Allison, Mrs. Edith ... ..                                                | 5                     | 5  | 0  |                                  |    |    |
| Allison, Dr. Horton, R.A.M. ... ..                                        |                       |    |    | 3                                | 3  | 0  |
| Arnold, Miss Adelaide ... ..                                              | 1                     | 1  | 0  |                                  |    |    |
| Ashdown, Edwin, Esq. ... ..                                               | 5                     | 5  | 0  |                                  |    |    |
| Atkinson, W., Esq. (deceased) ... ..                                      |                       |    |    | 50                               | 0  | 0  |
|                                                                           |                       |    |    |                                  |    |    |
| Bambridge, G. E., Esq. ... ..                                             | 1                     | 1  | 0  |                                  |    |    |
| Banister, H. C., Esq., R.A.M. ... ..                                      | 1                     | 1  | 0  |                                  |    |    |
| Bantock, Dr. G. Granville ... ..                                          | 1                     | 1  | 0  |                                  |    |    |
| Barry, C. A., Esq. ... ..                                                 |                       |    |    | 12                               | 12 | 0  |
| Bennett, George J., Esq., Mus.D. Cantab., R.A.M. ...                      | 1                     | 1  | 0  |                                  |    |    |
| Bennett, J. R. Sterndale, Esq. ... ..                                     | 2                     | 2  | 0  |                                  |    |    |
| Bennett, Joseph, Esq. ... ..                                              | 5                     | 5  | 0  |                                  |    |    |
| Berger, Francesco, Esq., Hon. R.A.M. ... ..                               | 1                     | 1  | 0  |                                  |    |    |
| Bernard, Sir Thomas T., Bart. (deceased) ... ..                           |                       |    |    | 52                               | 10 | 0  |
| Best, The Hon. Henry M. ... ..                                            |                       |    |    | 12                               | 12 | 0  |
| Best, The Hon. Henry M. (second donation) ... ..                          |                       |    |    | 12                               | 12 | 0  |
| Bloomfield, Lady ... ..                                                   |                       |    |    | 25                               | 0  | 0  |
| Bolingbroke, Mrs. Mudie, A.R.A.M. ... ..                                  | 1                     | 1  | 0  |                                  |    |    |
| Boosey & Co., Messrs. ... ..                                              | 5                     | 5  | 0  |                                  |    |    |
| Broadwood & Sons, Messrs. John ... ..                                     | 5                     | 5  | 0  | 200                              | 0  | 0  |
| Broadwood, Walter S., Esq. ... ..                                         |                       |    |    | 10                               | 0  | 0  |
| Broxholme, Mrs. Fred. G. ... ..                                           |                       |    |    | 26                               | 5  | 0  |
| Butler, James William, Esq. ... ..                                        | 5                     | 5  | 0  |                                  |    |    |



|                                                       | Annual Subscriptions. |    |    | Donations or Life Subscriptions. |    |    |
|-------------------------------------------------------|-----------------------|----|----|----------------------------------|----|----|
|                                                       | £                     | s. | d. | £                                | s. | d. |
| Cater, J. J., Esq. ... ..                             | 1                     | 1  | 0  |                                  |    |    |
| Chappell & Co., Messrs. ... ..                        | 5                     | 5  | 0  |                                  |    |    |
| Chitty, The Hon. Sir Joseph W....                     |                       |    |    | 52                               | 10 | 0  |
| Churchyard, Miss ... ..                               | 1                     | 1  | 0  |                                  |    |    |
| Churchyard, Miss L. ... ..                            | 1                     | 1  | 0  |                                  |    |    |
| Cobb, Gerard F., Esq., M.A. ... ..                    | 1                     | 1  | 0  |                                  |    |    |
| Cocks & Co., Messrs. Robert ... ..                    | 5                     | 5  | 0  |                                  |    |    |
| Collard & Collard, Messrs. ... ..                     | 5                     | 5  | 0  |                                  |    |    |
| Cook, Charles S., Esq., A.R.A.M. ... ..               | 1                     | 1  | 0  |                                  |    |    |
| Corder, F., Esq., R.A.M. ... ..                       | 1                     | 1  | 0  |                                  |    |    |
| Couldery, C. H., Esq., A.R.A.M....                    | 1                     | 1  | 0  |                                  |    |    |
| Cox, F. R., Esq., R.A.M. (deceased) ... ..            |                       |    |    | 2                                | 2  | 0  |
| Cummings, W. H., Esq., F.S.A., Hon. R.A.M....         | 1                     | 1  | 0  |                                  |    |    |
| Curtis, Miss Alice, L.R.A.M. ... ..                   | 1                     | 1  | 0  |                                  |    |    |
|                                                       |                       |    |    |                                  |    |    |
| Dannreuther, Edward, Esq. ... ..                      | 1                     | 1  | 0  |                                  |    |    |
| Davies, Ben, Esq., A.R.A.M. ... ..                    | 1                     | 1  | 0  |                                  |    |    |
| Davies, Mrs. Mary, R.A.M. ... ..                      | 3                     | 3  | 0  |                                  |    |    |
| Davies, Mrs. Read ... ..                              | 1                     | 1  | 0  |                                  |    |    |
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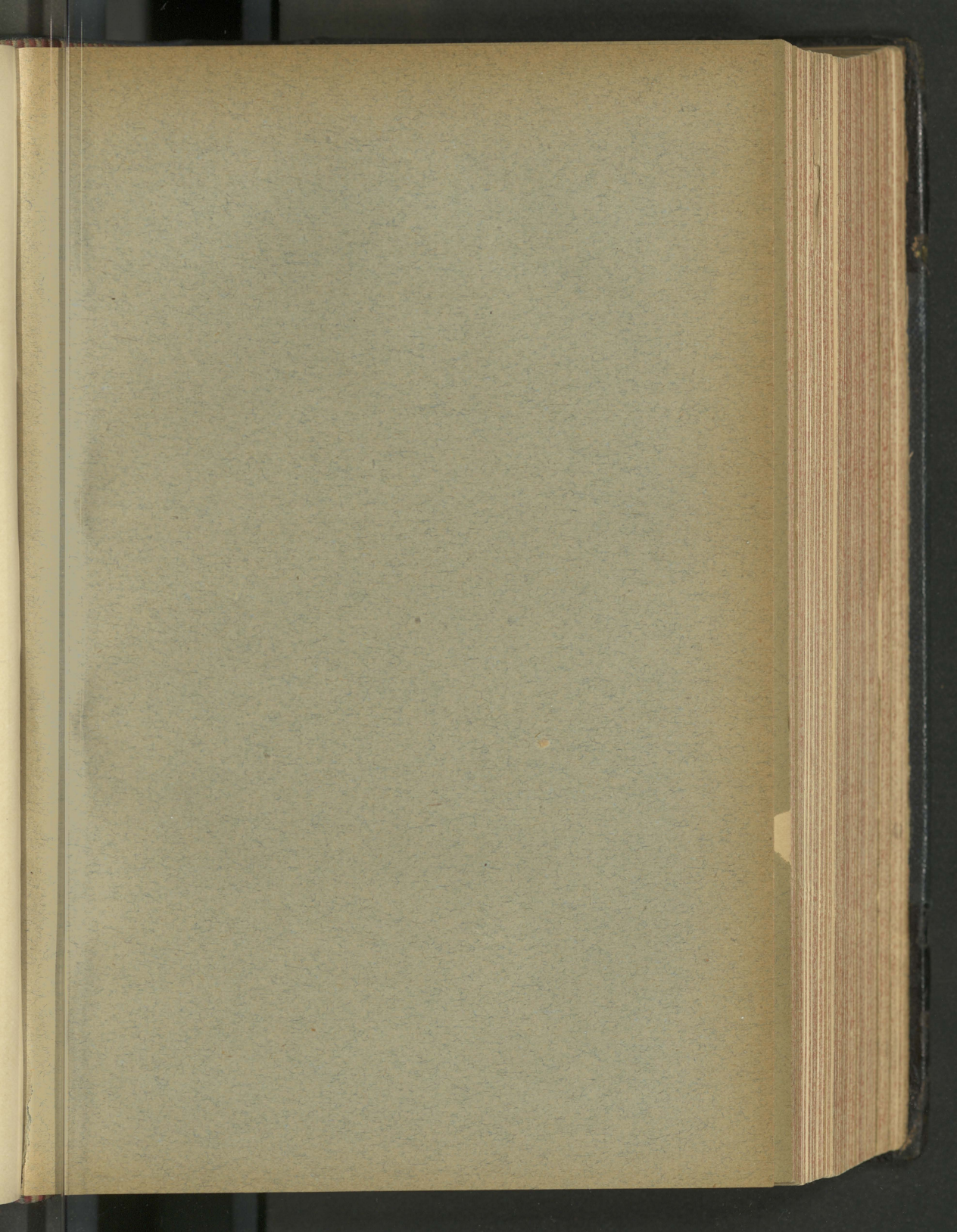
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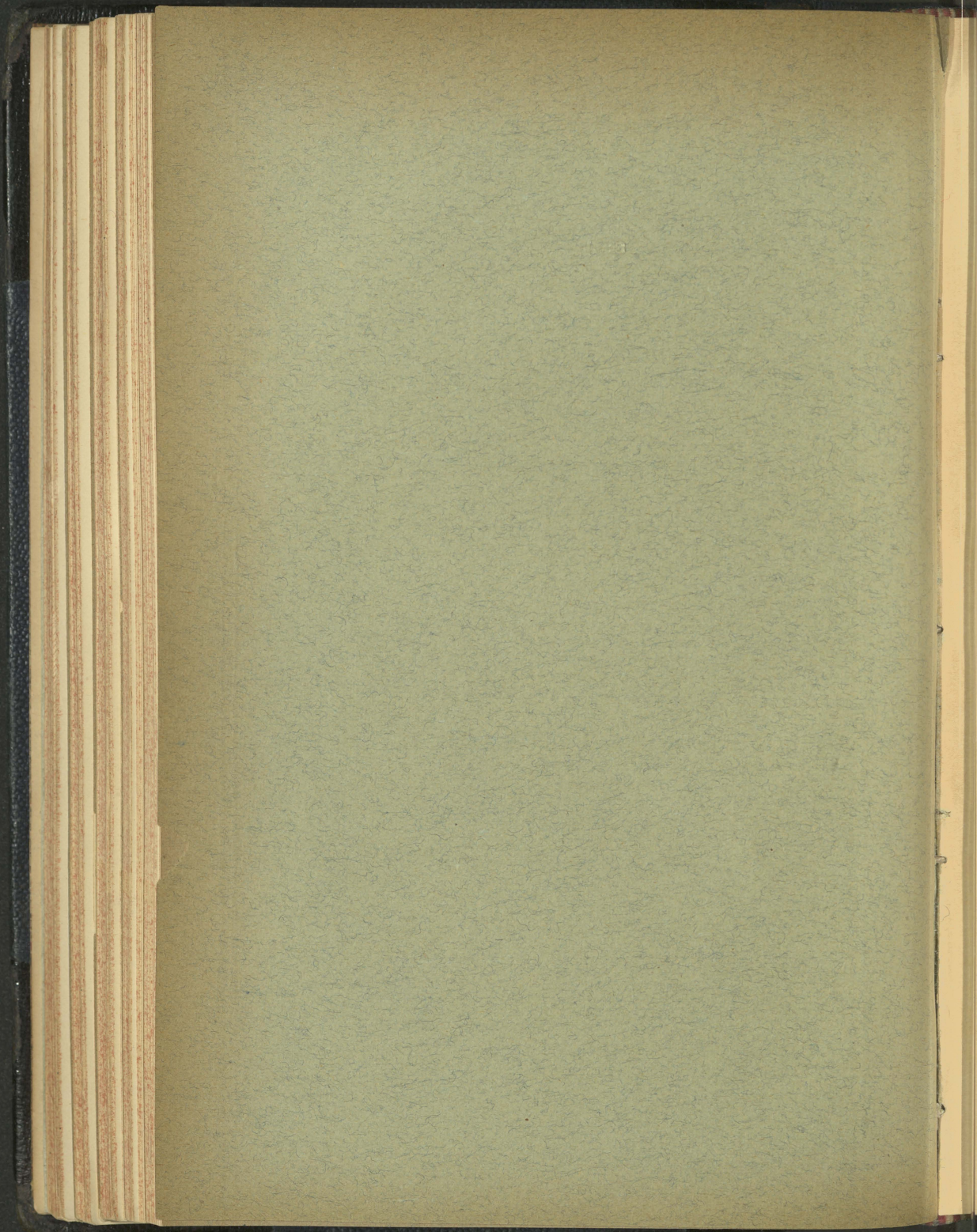
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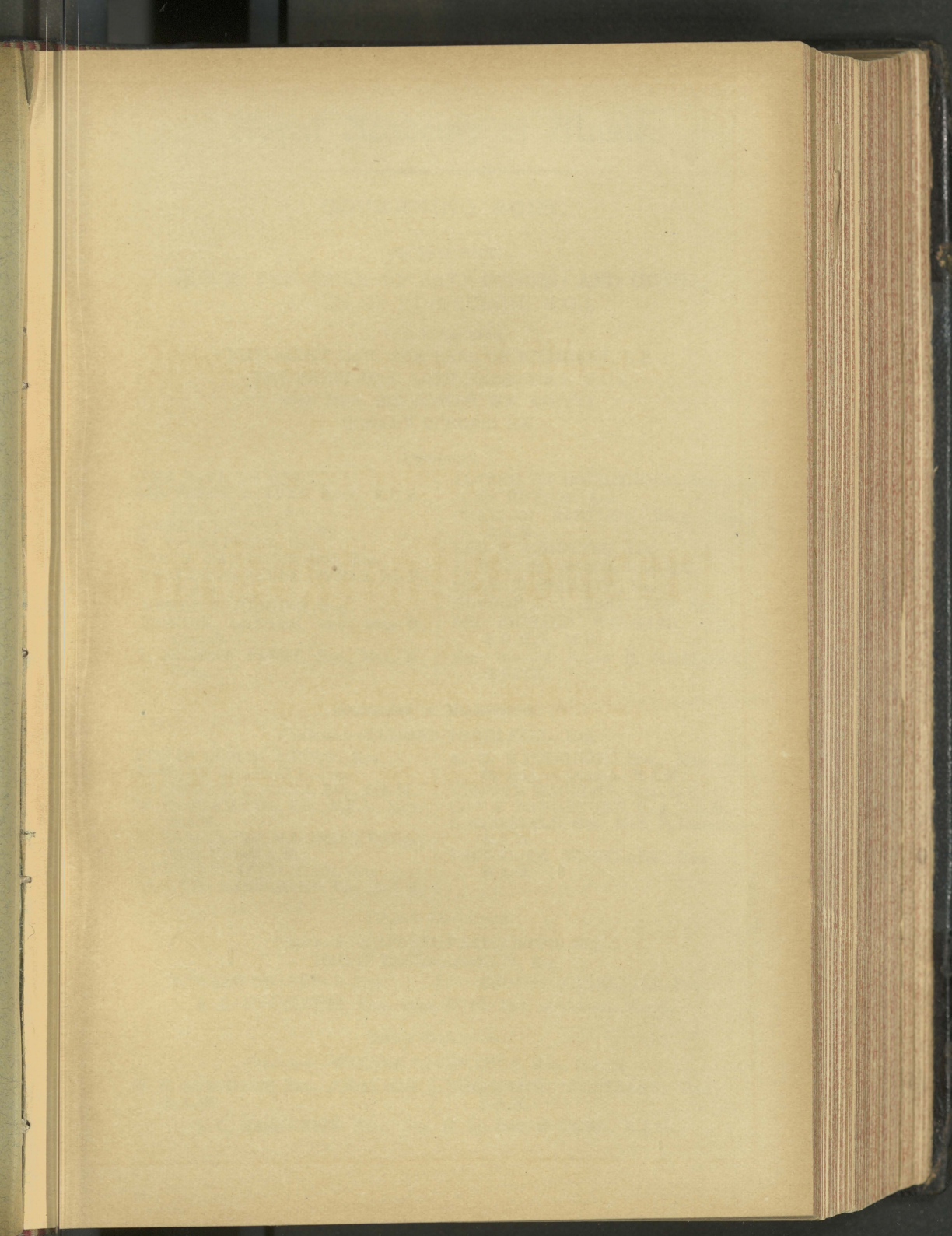
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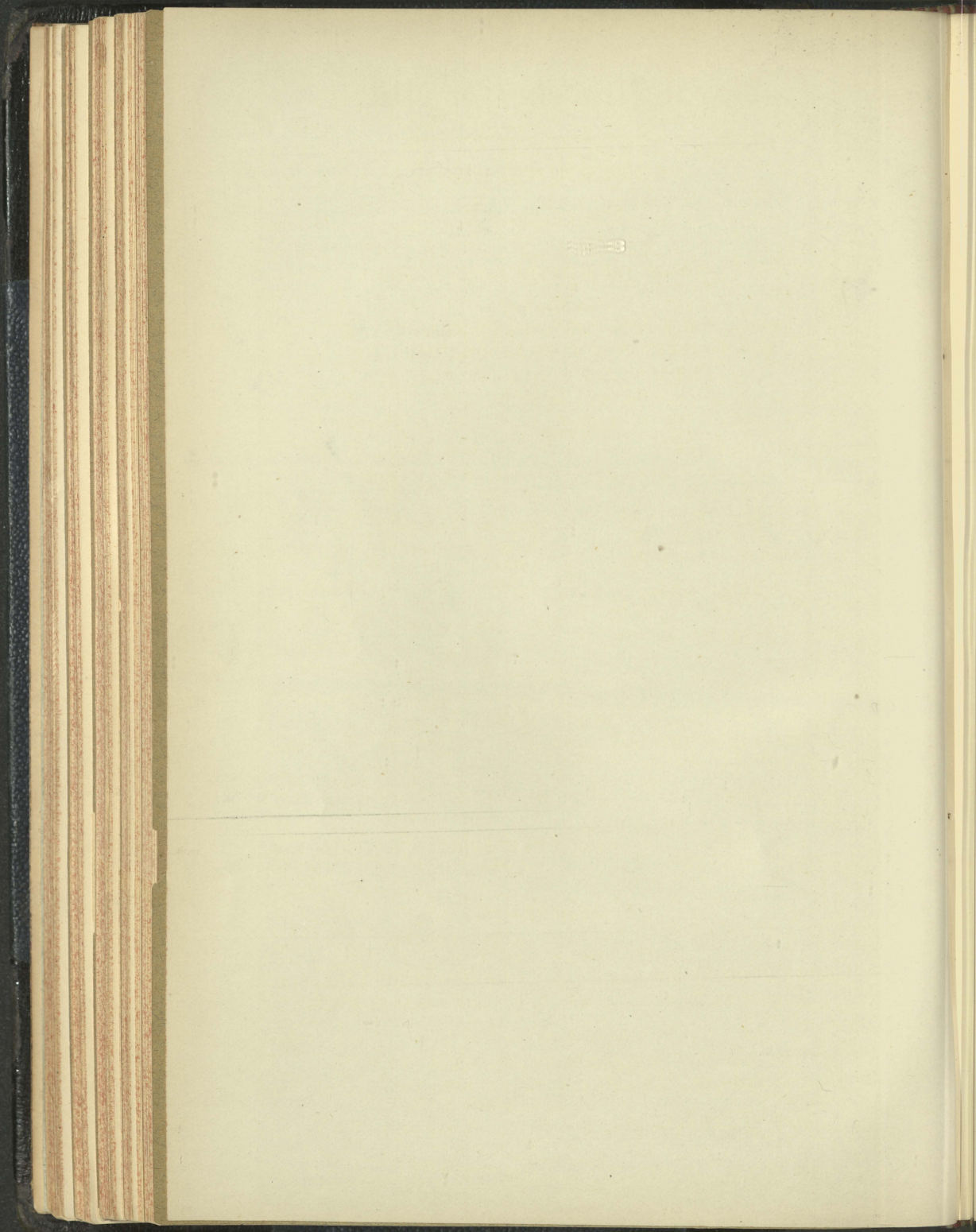














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Mr. Frye-Parker, W.†  
(Principal).  
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" Bankart.\*  
" Byford.\*  
" Charles.\*  
" Collingwood.\*  
" Collins.\*  
Mr. Dyson.\*  
Miss Easton.\*  
Mr. Elliott.\*  
" Freedman.\*  
" Heinzen.\*  
" Lorimer.\*  
" Maney, E.\*  
Miss Reynolds.\*  
Mr. Reed.\*  
Miss Stuart.\*  
Mr. Vionnee.\*

### Second Violins.

Mr. Szczebanowski, L.†  
(Principal).  
" Antonietti.\*  
" Audus.\*  
Miss Bennett.\*  
" Burmester.\*  
" Cobb.\*  
Mr. Davies-Handley.\*  
" Greenhead.\*  
" Green.\*  
Miss Hansell.\*  
" Hann.\*  
" Jay.\*  
" Jones, E. M.\*  
" Marsh.\*  
" Maurice.\*  
Mr. Meadows.\*  
Miss Nash.\*  
Mr. Newland-Smith.\*

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(continued).

Miss Pate.\*  
Mr. Read.\*  
Miss Stern.\*  
" Stelfox.\*  
" Treherne.\*  
" Wilson.\*

### Violas.

Mr. Hann, W. H.  
(Principal).  
" Addison.\*  
" Channell, H.†  
" Dyson, A. E.†  
" Duncan.\*  
Miss Einhauser.\*  
Mrs. Gill.†  
Mr. Walenn, A.\*  
" Wilson.\*  
" Wendt.\*  
" Hann, S. H.†  
" Timothy, H. J.†

### Violoncellos.

Mr. Howell†  
(Principal).  
Miss Chapman.\*  
" Hall.\*  
" Maney, A.\*  
" Mukle.\*  
" Parker, B.\*  
" Timothy.\*  
" Vernet.\*

### Double Basses.

Mr. White, A. C.  
(Principal).  
" Carrodus, E. A.  
" Clements.\*  
" Harper, A. E.†  
" Harper, C.†  
" Kendall, F.

### Double Basses—

(continued).

Mr. Maney, E. F.†  
" Griffiths, W.

### Flutes.

Mr. Vivian, A. P.†  
" Donnawell.\*

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" Horton, L.†

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" Tunbridge, T. M.\*

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### Harp.

Miss Carnes.\*

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\* Student.

† Ex-Student.



# ❖ PROGRAMME. ❖

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OVERTURE ... .. "Egmont" .. ... *Beethoven.*

CONCERTSTÜCK in C minor (Op. 122)—Harp ... *N. von Wilm.*  
*Allegro maestoso. Andante. Allegro maestoso.*  
 Miss A. M. E. CARNES.

AIR ... .. "Rejoice greatly" (*Messiah*) ... .. *Handel.*  
 Miss ALICE SIMONS (Parepa-Rosa Scholar).

CONCERTO in A minor (Op. 16)—Pianoforte ... .. *Grieg.*  
*Allegro moderato. Adagio. Allegro marcato:—Quasi presto:—*  
*Andante maestoso.*  
 Miss LILY WEST.

TRIO ... .. "Whither away" (*The Voyage of Maeldune*) *Stanford.*  
 THE FEMALE CHOIR.  
 Solos by Miss ALICE C. CRAWLEY, Miss ANNIE CHILD,  
 AND Mr. REGINALD BROPHY.

ADAGIO  
 FINALE—ALLEGRO } (Concerto in A minor, Op. 206)—Violin *Raff.*  
 Miss GERTRUDE COLLINS.

ALLEGRO MODERATO (Concertino in D)—Flute ... .. *Reissiger.*  
 Mr. MICHAEL DONNAWELL.

SCENA ... .. "Woo thou thy snowflake" (*Ivanhoe*) ... .. *Sullivan.*  
 Mr. ARTHUR WALENN.

FANTAISIE CARACTERISTIQUE in G (MS.)—Pianoforte *George B. Aitken*  
 (Student).  
 Mr. G. B. AITKEN.

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The Pianoforte by Messrs. Bechstein.  
 The Harp by Messrs. S. & P. Erard.





## PROGRAMME.

.....  
*No Repetition of a Piece, or recall of a Performer, is  
allowed at these Concerts.*  
.....

OVERTURE ... .. "EGMONT" ... .. *Beethoven.*

CONCERTSTÜCK in C minor (Op. 122)—Harp ... *N. von Wilm.*

*Allegro maestoso. Andante. Allegro maestoso.*

Miss A. M. E. CARNES.

AIR ... .. "REJOICE GREATLY" (*Messiah*) ... .. *Handel.*

Miss ALICE SIMONS (Parepa-Rosa Scholar).

**R**EJOICE greatly, O daughter of Zion! Shout, O daughter of  
Jerusalem! Behold, thy King cometh unto thee!

He is the righteous Saviour, and He shall speak peace unto the  
heathen.

CONCERTO in A minor (Op. 16)—Pianoforte ... .. *Grieg.*

*Allegro moderato. Adagio. Allegro marcato :—  
Quasi presto :—Andante maestoso.*

Miss LILY WEST.



TRIO ... "WHITHER AWAY" (*The Voyage of Maeldune*) Stanford.

THE FEMALE CHOIR.

Solos by Miss ALICE C. CRAWLEY, Miss ANNIE CHILD,  
AND MR. REGINALD BROPHY.

AND we came to the Isle of Witches and heard their musical  
cry—

"Come to us, O come, come" in the stormy red of a sky  
Dashing the fires and the shadows of dawn on the beautiful  
shapes.

For a wild witch naked as heaven stood on each of the loftiest  
capes,

And a hundred ranged on the rock like white sea-birds in a row,  
And a hundred gamboll'd and pranced on the wrecks in the sand  
below,

And a hundred splash'd from the ledges, and bosom'd the burst  
of the spray,

But I knew we should fall on each other, and hastily sail'd away.

"Whither away, whither away, whither away? fly no more.

Whither away from the high green fields, and the happy  
blossoming shore?

Day and night to the billow the fountain calls:

Down shower the gambolling waterfalls

From wandering over the lea:

Out of the live-green heart of the dells

They freshen the silvery-crimson shells,

And thick with white bells the clover-hill swells

High over the full-toned sea:

O hither, come hither and furl your sails,

Come hither to me and to me:

Hither, come hither and frolic and play;

Here it is only the mew that wails;

We will sing to you all the day:

Mariner, mariner, furl your sails,

For here are the blissful downs and dales,



And merrily, merrily carol the gales,  
 And the spangle dances in bight and bay,  
 And the rainbow forms and flies on the land  
 Over the islands free ;  
 And the rainbow lives in the curve of the sand ;  
 Hither, come hither and see ;  
 And the rainbow hangs on the poising wave,  
 And sweet is the colour of cove and cave,  
 And sweet shall your welcome be :  
 O hither, come hither, and be our lords,  
 For merry brides are we :  
 We will kiss sweet kisses, and speak sweet words :  
 O listen, listen, your eyes shall glisten  
 With pleasure and love and jubilee :  
 O listen, listen, your eyes shall glisten  
 When the sharp clear twang of the golden chords  
 Runs up the ridged sea.  
 Who can light on as happy a shore  
 All the world o'er, all the world o'er ?  
 Whither away ? listen and stay : mariner, mariner, fly no more."

ADAGIO } (Concerto in A minor, Op. 206)—  
 FINALE—ALLEGRO } Violin ... .. *Raff.*

MISS GERTRUDE COLLINS.

ALLEGRO MODERATO (Concertino in D)—Flute *Reissiger.*

MR. MICHAEL DONNAWELL.



SCENA "WOO THOU THY SNOWFLAKE" (*Ivanhoe*) Sullivan.

MR. ARTHUR WALENN.

WOO thou thy snowflake till she melt for thee ;  
 Another and a wilder bliss be mine ! My lovely Jewess !  
 Oh, she has drawn a spell about my heart, and  
 Whelmed my soul with love.

Her southern splendour, like the Syrian moon,  
 Draws the full tide of my rebellious blood !  
 Though Death should clasp me close 'ere set of sun,  
 This hour is mine, and mine the tyrant's mood,  
 And I will woo her as the lion woos,  
 To bring his wild mate docile to his side ;  
 And I will win her as the lion wins,  
 That in the desert leads his tawny bride.  
 I will woo her, I will win her,  
 I will woo and win her as the lion woos and wins !

Oh, maid of Judah, trembling in my arms,  
 Proud is thy fate to own my conquering sword !  
 Though Hell oppose with all its dire alarms,  
 This hour is mine, and I thy ruthless lord.  
 If Death be host, I'll drain his cup for wine !  
 Come night, come Death, so this wild hour be mine !

FANTAISIE CARACTERISTIQUE in G (MS.)—

Pianoforte ... .. George B. Aitken  
 (Student).

MR. G. B. AITKEN.





A SHORT HISTORY  
OF THE  
**Royal Academy of Music.**

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THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students



were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and is on the point of being extended to the Colonies.



The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Dr. Alexander C. Mackenzie, 1888.

The number of Students who, up to July, 1893, have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number at present under training is about 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.



## CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

## PRIVILEGES OF SUBSCRIBING MEMBERS.

### FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

### SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

### THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

### FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

## STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,  
EXHIBITIONERS,  
PAYING STUDENTS.



## SCHOLARSHIPS AND EXHIBITIONS.

There are fourteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALÉ BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.

GORING THOMAS SCHOLARSHIP for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.



### PRIZES.

There are also the following nineteen Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

PAREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

CHARLES SANTLEY PRIZE for Accompanying.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing.

LESLIE CROTTY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

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### PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive; its objects are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee.



The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Reserve Fund established for that purpose, or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

### SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DEPORTMENT.

DANCING.

STAGE DANCING.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.



Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

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## CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

*Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.*

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

*Attendance at the classes numbered 8, 9, and 10 is not obligatory.*



11.—Wind Instrument Students accepted under the arrangement referred to on p. 17, receive two lessons per week on their respective instruments, one lesson per week in Harmony, in class, and have the privilege of attending the Ensemble Classes and Orchestral Practices.

The Subjects printed in italics in the list are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

### FEES.

The fees payable by ordinary Students are :—

|                                                                                | £  | s. | d. |
|--------------------------------------------------------------------------------|----|----|----|
| For the Entrance Examination ... ..                                            | 1  | 1  | 0  |
| Balance of Entrance Fee on becoming a Student ... ..                           | 4  | 4  | 0  |
| Tuition Fees, for ordinary Curriculum, per Term ..                             | 11 | 11 | 0  |
| Tuition Fees for the Curriculum set forth in par. 11 (Wind Instruments) ... .. | 7  | 7  | 0  |

### OPTIONAL SUBJECTS.

Additional Principal Study—

|                                                   |   |    |   |
|---------------------------------------------------|---|----|---|
| One lesson per week (30 minutes) ... ..           | 4 | 4  | 0 |
| Two lessons per week (30 minutes each) ... ..     | 7 | 7  | 0 |
| Operatic Class (Ordinary Students) ... ..         | 1 | 11 | 6 |
| „ „ (Students who discontinue all other subjects) | 3 | 3  | 0 |
| Elocution Class ... ..                            | 1 | 1  | 0 |
| Dancing ... ..                                    | 1 | 1  | 0 |
| Stage Dancing ... ..                              | 1 | 1  | 0 |
| Deportment ... ..                                 | 0 | 15 | 0 |
| Italian ... ..                                    | 1 | 1  | 0 |
| French ... ..                                     | 1 | 1  | 0 |
| German ... ..                                     | 1 | 1  | 0 |
| English ... ..                                    | 1 | 1  | 0 |

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Remittances should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.



## THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

### TERMINAL ARRANGEMENTS, 1893-4.

The First, or Michaelmas Term, commences on Thursday, 28th September, and closes on Wednesday, 20th December, 1893.

The Michaelmas Half-Term commences Thursday, 9th November, 1893.

The Second, or Lent Term, commences on Thursday, 11th January, and closes on Wednesday, 2nd May, 1894, with an adjournment from 22nd March to 18th April inclusive for the Easter Holidays.

The Lent Half-Term commences 22nd February, 1894.

The Third, or Midsummer Term, begins on Thursday, 3rd May, and ends on Wednesday, 25th July, 1894.

The Midsummer Half-Term begins 14th June.

### ENTRANCE EXAMINATIONS, 1893-4.\*

Entrance Examinations will be held :—

For the Michaelmas Term, Monday, 25th September, at 10.

For the Michaelmas Half-Term, Monday, 6th November, at 2.

For the Lent Term, Monday, 8th January, at 11.

For the Lent Half-Term, Monday, 19th February, at 2.

For the Midsummer Term, Tuesday, 1st May, at 2.

For the Midsummer Half-Term, Monday, 11th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

### ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

\* For the character of this examination, see p. 17, Paying Students, paragraph 2.



To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

## REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

## SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

## EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters R.A.M.



No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

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### CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

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### LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

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A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

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### LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.



## LUNCHEONS.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

## STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

## THE FINANCIAL YEAR.

The Financial Year runs from January 1st to December 31. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

## BYE-LAWS RELATING TO DISTINCTIONS.

MADE DECEMBER 6, 1887.

A.—Students who show special merit and ability in the examination referred to in Regulation XIII. of the 11th of December, 1886 (*the same as present Regulation XIV.*), of the Committee of Management shall receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Fellows of the Royal Academy of Music, and no other persons, shall be entitled to the use after their names of the initials R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.



## THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession, in which, respectively, they have been examined.

During the last ten years 1,647 Candidates have presented themselves for this examination, of whom 436, or an average of 26.47 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

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## Subscribing Members.

|                                                                           | Annual Subscriptions. |    |    | Donations or Life Subscriptions. |    |    |
|---------------------------------------------------------------------------|-----------------------|----|----|----------------------------------|----|----|
|                                                                           | £                     | s. | d. | £                                | s. | d. |
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| H.R.H. THE PRINCESS OF WALES ... ..                                       | 10                    | 10 | 0  |                                  |    |    |
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| Albanesi, Cav <sup>e</sup> C. ... ..                                      | 1                     | 1  | 0  |                                  |    |    |
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| Ashdown, Edwin, Esq. ... ..                                               | 5                     | 5  | 0  |                                  |    |    |
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| Bantock, Dr. G. Granville ... ..                                          | 1                     | 1  | 0  |                                  |    |    |
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| Bennett, Joseph, Esq. ... ..                                              | 5                     | 5  | 0  |                                  |    |    |
| Berger, Francesco, Esq., Hon. R.A.M. ... ..                               | 1                     | 1  | 0  |                                  |    |    |
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| Cocks & Co., Messrs. Robert ... ..                    | 5                     | 5  | 0  |                                  |    |    |
| Collard & Collard, Messrs. ... ..                     | 5                     | 5  | 0  |                                  |    |    |
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| Dannreuther, Edward, Esq. ... ..                      | 1                     | 1  | 0  |                                  |    |    |
| Davies, Ben, Esq., A.R.A.M. ... ..                    | 1                     | 1  | 0  |                                  |    |    |
| Davies, Mrs. Mary, R.A.M. ... ..                      | 1                     | 1  | 0  |                                  |    |    |
| Davies, Mrs. Read ... ..                              | 1                     | 1  | 0  |                                  |    |    |
| Dewar, Professor James, LL.D., F.R.S. ... ..          | 1                     | 1  | 0  |                                  |    |    |
| Diemer, P. H., Esq. (Bedford) ... ..                  | 1                     | 1  | 0  |                                  |    |    |
| Dixon, Miss E. J. ... ..                              | 1                     | 1  | 0  |                                  |    |    |
| Dobbie, R., Esq. ... ..                               | 1                     | 1  | 0  |                                  |    |    |
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| Dorrell, W., Esq., R.A.M....                          | 2                     | 2  | 0  |                                  |    |    |
| Dudley, The Right Hon. The Earl of (deceased) ... ..  |                       |    |    | 105                              | 0  | 0  |
|                                                       |                       |    |    |                                  |    |    |
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| Eyers, H. R., Esq., R.A.M. ... ..                     | 1                     | 1  | 0  |                                  |    |    |
|                                                       |                       |    |    |                                  |    |    |
| Farren, Wm., Esq. ... ..                              | 1                     | 1  | 0  |                                  |    |    |
| Ferrari, Miss F. J. ... ..                            | 1                     | 1  | 0  |                                  |    |    |
| Fitton, Walter, Esq., A.R.A.M. ... ..                 | 1                     | 1  | 0  |                                  |    |    |
| Flack, Mrs. W. J. ... ..                              | 1                     | 1  | 0  |                                  |    |    |
| Fleming, Miss Fannie ... ..                           | 1                     | 1  | 0  |                                  |    |    |
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| Garcia, Manuel, Esq., M.D. (Hon.), Hon. R.A.M. ... .. | 1                     | 1  | 0  |                                  |    |    |
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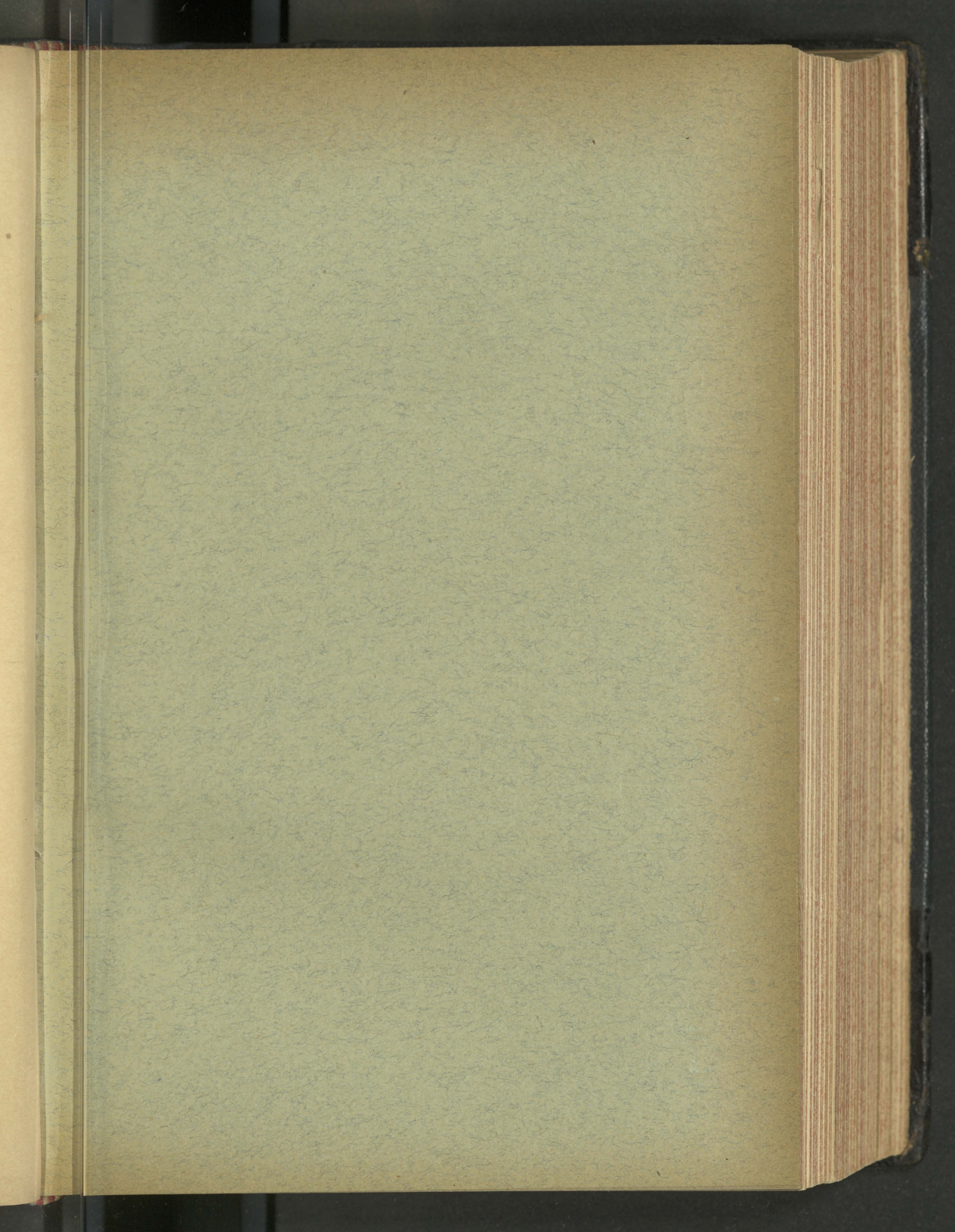
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GARCIA, MANUEL, M.D. (Hon.), Königsberg,  
HUTCHINSON, J. T., A.R.A.M.  
KING, FREDERIC.  
KORBAY, HERR.  
LARKCOM, MADAME AGNES, A.R.A.M.  
LLOYD, E. TURNER.  
MACKWAY, WALTER, A.R.A.M.  
MILES, R. E.  
NICHOLL, WILLIAM.  
OSWALD, ARTHUR, R.A.M.  
RANDEGGER, Cave. A., Hon. R.A.M.  
SHAKESPEARE, W., R.A.M. [R.A.M.  
SHERRINGTON, MADAME LEMMENS, Hon.  
STEEL, Miss KATE, A.R.A.M.  
THOMPSON, ARTHUR.  
TOSTI, COMMENDATORE F. PAOLO.  
WALKER, F., Hon. R.A.M.

### PIANOFORTE.

ALBANESI, Cav. CARLO.  
BAMPFYLDE, F. W. W., A.R.A.M.  
BERGER, FRANCESCO, Hon. R.A.M.  
BERINGER, OSCAR, Hon. R.A.M.  
EYERS, H. R., R.A.M.  
FITTON, WALTER, A.R.A.M.  
HARTVIGSON, FRITS, Hon. R.A.M.  
IZARD, ALFRED E., A.R.A.M.  
KEMP, S., R.A.M.  
KING, OLIVER.  
KIVER, ERNEST, A.R.A.M.  
KUHE, W.  
LAKE, H., A.R.A.M.  
MACFARREN, WALTER, R.A.M.  
MATTHAY, TOBIAS A., A.R.A.M.  
MORTON, E., A.R.A.M.  
O'LEARY, ARTHUR, R.A.M.  
SCHLOESSER, A., Hon. R.A.M.  
THOMAS, W. HENRY.  
WEBBE, SEPTIMUS, A.R.A.M.  
WESTLAKE, F., R.A.M.

### ORGAN.

BRIANT, ROWLAND, A.R.A.M.  
HOYTE, WM. STEVENSON.  
KIPPS, W. J., A.R.A.M.  
RISELEY, G., Hon. R.A.M.

### HARMONY.

AMES, Miss MARIE M.  
FORD, Miss MARGARET E.  
MACPHERSON, CHARLES.  
MC EWEN, JOHN B.  
REVELL, ROLAND.  
SMITH, Miss ETHEL HORTON.

### SINGING.

CHILD, Miss ANNIE M.  
DAFFORNE, Miss ROSE.  
DOWNES, Miss EVELYN.  
SAUNDERS, Miss HELEN M.  
STOW, Miss EDITH.

### PIANOFORTE.

AITKEN, GEORGE.  
BAKER, THOMAS M.  
BARNARD, THOMAS K.  
COATES, Miss ISABEL.  
DAVIES, Miss LLEWELA.  
GILFORD, Miss ANNIE.  
PRATT, Miss EDITH.  
PURVIS, Miss EDITH.  
READ, FRITZ W.  
SMITH, Mrs. AGNES TURN-  
BULL.  
WEST, Miss LILY.  
WHEATON, Miss EMMA.

### ORGAN (continued).

ROSE, H. R., A.R.A.M.  
STEGGALL, C., Mus. D. Cantab., R.A.M.  
WOOD, W. G., A.R.A.M.

### HARP.

THOMAS, JOHN, R.A.M. (Pencerdd Gwalia).

### VIOLIN.

ARNOLD, FRANK, A.R.A.M.  
BURNETT, A., Hon. R.A.M.  
PARKER, W. FRYE, A.R.A.M.  
SAURET, EMILE, Hon. R.A.M.  
WESSELY, HANS.

### VIOLA.

BURNETT, A., Hon. R.A.M.

### VIOLONCELLO.

DE MUNCK, CHEV. ERNEST.  
HOWELL, EDWARD, R.A.M.  
PEZZE, A.

### DOUBLE BASS.

WHITEHOUSE, W. E., A.R.A.M.

### FLUTE.

WHITE, A. C., Hon. R.A.M.

### HAUTOBOY.

HORTON, G., A.R.A.M.

MALSCH, W. M.

### CLARINET.

CLINTON, G. A.

LAZARUS, H., Hon. R.A.M.

### BASSOON.

WOTTON, W. B.

### HORN.

MANN, T. E.

### TRUMPET & CORNET.

HARPER, T., R.A.M.

SOLOMON, J.

### TROMBONE.

GEARD, CHARLES.

### MILITARY MUSIC.

GODFREY, Lieut. DAN, R.A.M.

### ELOCUTION.

CROWE, Mrs. GEORGE.

FARREN, WILLIAM.

LESINGHAM, HENRY.

ROBERTSON, IAN.

### DANCING.

SOUTTEN, B.

### DEPORTMENT.

SOUTTEN, B.

### FENCING & PHYSICAL DRILL.

BERTRAND, FELIX.

### ITALIAN LANGUAGE.

DE ASARTA, F.

### FRENCH LANGUAGE.

HARTOG, ALPHONS.

PELLUET, AUGUSTE.

### GERMAN LANGUAGE.

MERK, CHARLES, Ph.D.

## SUB-PROFESSORS.

### VIOLIN.

BARNES, Miss ETHEL.  
DYSON, W. H.  
ELLIOTT, PERCY.  
WALENN, GERALD.

### VIOLA.

WALENN, ARTHUR.

### VIOLONCELLO.

PARKER, BERTIE.

### ELOCUTION.

HARKNESS, Mrs.  
WALTERS, Miss  
CHARLOTTE F.

Conductor of Orchestral and Choral Practice—A. C. MACKENZIE, Mus. D., R.A.M.  
Directors of Ensemble Playing and Accompaniment Classes—A. PEZZE and  
E. SAURET, Hon. R.A.M.  
Director of Sight-Singing Class—H. R. EYERS, R.A.M.  
Director of Operatic Class—G. H. BETTEMANN.  
Director of Literary Examinations—







# ❖ PROGRAMME. ❖

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VARIATIONS (on a Theme by Beethoven)—Two Pianofortes  
*Saint-Saëns.*

Miss HELEN OGILVIE and Miss FLORENCE WINTER.

SONG ... .. "A Song of Sunshine" *Goring Thomas.*

Miss GERTRUDE WOOD.

SUITE, Op. 116—Flute ... .. *Godard.*

Allegretto—Idylle—Valse.

Mr. M. DONNAWELL.

ROMANCE ... .. "Medjé" ... .. *Gounod.*

Mr. F. B. RANALOW.

QUARTET in G minor—Two Violins, Viola, and Violoncello *Grieg.*

Allegro molto ed agitato.

Romanze.

Intermezzo.

Finale.

Messrs. G. WALENN, W. H. REED, A. WALENN, and B. P. PARKER.

TERZETTINO, "Non è la vaga rosa" ... .. *Costa.*

Miss CLARA WILLIAMS, Miss EDITH HANDS, and

Mr. REGINALD BROPHY.

GIGA CON VARIAZIONI (Suite in D minor)—Pianoforte ... *Raff.*

Miss GERTRUDE PEPPERCORN.



ZIGEUNER MELODIEN, Nos. 4 and 5 (Op. 55) ... *Dvořák.*

Miss ANNIE CHILD.

ALLEGRO (Concerto in E)—Violin ... .. *Vieuxtemps.*

Miss ETHEL BANKART.

SONG ... .. "Angels guard thee" ... *Godard.*

Mr. WRIGHT BEAUMONT.

THREE POSTHUMOUS STUDIES—Pianoforte ... .. *Chopin.*

Mr. STANISLAUS SZCZEPANOWSKI.



THE PIANOFORTES BY MESSRS. JOHN BROADWOOD & SONS.





## PROGRAMME.

.....  
*No Repetition of a Piece, or recall of a Performer, is  
allowed at these Concerts.*  
.....

VARIATIONS (on a Theme by Beethoven)—Two Pianofortes  
*Saint-Saëns.*

MISS HELEN OGILVIE AND MISS FLORENCE WINTER.

SONG ... .. "A SONG OF SUNSHINE" ... *Goring Thomas.*  
MISS GERTRUDE WOOD.

CHURL Winter his flight has taken,  
The green buds are opening ;  
My lover, awaken, and walk abroad in the Spring.  
The thrush leads the choir in leafy citadel ;  
The wren like a little brown friar has his homely tale to tell—  
" Let ev'ry creature love Life, Life and Liberty "—  
This creed the small hedge-preacher  
Proclaims from tree to tree.

Come then, 'tis Spring, come then, 'tis May-time,  
My lover, awaken, awaken,  
Come then, 'tis Spring, 'tis May-time,  
And the glad day just begun ;  
Sweetheart, 'tis playtime,  
Come out, come out into the sun ;  
Come, 'tis Spring, 'tis May-time,  
Sweetheart, 'tis play-time, come out,  
'Tis Spring, 'tis May-time, come out into the sun.



SUITE, Op. 116—Flute ... .. Godard.

Allegretto—Idylle—Valse.

MR. M. DONNAWELL.

ROMANCE ... .. "MEDJÉ" ... .. Gounod.

MR. F. B. RANALOW.

⊙ MEDJÉ, qui d'un sourire  
Enchaînes ma liberté

Sois fière de ton empire

Commande à ma volonté.

Naguère encor, sans entrave,

Comme l'oiseau dans les airs,

Ton regard a fait esclave

Le libre enfant des déserts.

Medjé ! Medjé !

Le roi de l'amour même

Devrait te désarmer !

Hélas ! Tu doutes que je t'aime,

Quand je meurs de t'aimer.

Ces bijoux que l'on t'envie,

J'ai vendu pour les payer,

Ingrate plus que ma vie,

Mes armes et mon coursier !

Et tu demandes quels charmes

Tiennent mon cœur enivré ?

Tu n'as donc pas vu mes larmes ?

Toute la nuit j'ai pleuré !

Medjé, Medjé !

Les pleurs de l'amour même

Devrait te désarmer !

Hélas ! tu doutes que je t'aime

Quand je meurs de t'aimer.



Tu veux lire dans mon cœur  
 Pour voir ton nom vainqueur  
 Eh bien ! prends donc cette lame  
 Et plonge la dans mon cœur !  
 Regarde sans épouvante  
 Et sans regrets superflus  
 Ton image encor vivante  
 Dans ce cœur qui ne bat plus !  
 Medjé ! Medjé !  
 Le sang de l'amour même  
 Devrait te desarmer !  
 Hélas ! tu doutes que je t'aime  
 Quand je meurs de t'aimer.

QUARTET IN G MINOR—Two Violins, Viola, and  
 Violoncello ... .. *Grieg.*

Allegro molto ed agitato.  
 Romanze.  
 Intermezzo.  
 Finale.

MESSRS. G. WALENN, W. H. REED, A. WALENN,  
 AND B. P. PARKER.

TERZETTINO ... "NON È LA VAGA ROSA" ... .. *Costa.*

MISS CLARA WILLIAMS, MISS EDITH HANDS,  
 AND MR. REGINALD BROPHY.

**N**ON è la vaga rosa  
 L' imagine di te,  
 Non è così vezzosa,  
 Così bella non è.

Sul tuo bel labbro amore,  
 Soave s' appoggiò,  
 Egli cercava un core,  
 E in te lo ritrovò.

GIGA CON VARIAZIONI (Suite in D minor)—Pianoforte *Raff.*

MISS GERTRUDE PEPPER CORN.



ZIGEUNER MELODIEN, Nos. 4 and 5 (Op. 55) ... *Dvořák.*  
MISS ANNIE CHILD.

## No. 4.

**A**LS die alte Mutter  
Mich noch lehrte singen,  
Thränen in den Wimpern,  
Gar so oft ihr hingen.

Jetzt wo ich die kleine,  
Selber üb' im Sange,  
Rieselt's mir vom Auge,  
Auf die braune Wange.

*English version.*

**S**ONGS my mother taught me  
In the days long vanish'd,  
Seldom from her eyelids  
Were the tear-drops banish'd.

Now I teach my children  
Each melodious measure,  
Oft the tears are flowing  
From my mem'ry's treasure.

## No. 5.

**R**EINGESTIMMT die Saiten!  
Bursche tanz' im kreise!  
Heute froh' und Morgen?  
Trüb' nach alter Weise.

Nächster Tag am Nile,  
An der Väter Tische  
Reingestimmt die Saiten  
In den Tanz dich mische.

*English version.*

**T**UNE thy strings, oh gipsy,  
Join the wreathing dances,  
Laugh to-day, to-morrow  
Tears may cloud thy glances.

By the Nile's still waters,  
Where our fathers planted,  
Thou shalt stray, up-tune,  
Let the song be chanted.



ALLEGRO (Concerto in E)—Violin ... .. *Vieuxtemps.*

MISS ETHEL BANKART.

SONG ... .. "ANGELS GUARD THEE" ... .. *Godard.*

MR. WRIGHT BEAUMONT.

**B**ENEATH the quivering leaves,  
Where shelter comes at last,

All sadness sings to rest,

Or glides into the past;

Her sweet eyes prison'd now

In their soft silken bars;

O! my love, calm she sleeps,

Beneath the trembling stars.

Ah! wake not yet from thy repose,

A fair dream-spirit hovers near thee,

Weaving a web of gold and rose

Through dreamland's happy isles to bear thee.

Sleep, love, it is not yet the dawn,

Angels guard thee, sweet love, till morn.

Far from the noisy throng,

By song-birds lull'd to rest,

Where rock the branches high,

By breezes soft caressed,

Softly the days go on,

By sorrow all unharm'd,

Thus may life be to thee

A sweet existence charm'd.

Ah! wake not, &c.

THREE POSTHUMOUS STUDIES—Pianoforte ... .. *Chopin.*

MR. STANISLAUS SZCZEPANOWSKI.



## A SHORT HISTORY

### OF THE

# Royal Academy of Music.

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THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1828, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students



were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and is on the point of being extended to the Colonies.



The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Dr. Alexander C. Mackenzie, 1888.

The number of Students who, up to July, 1893, have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number at present under training is about 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.



## CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

## PRIVILEGES OF SUBSCRIBING MEMBERS.

### FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

### SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

### THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

### FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

## STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,  
EXHIBITIONERS,  
PAYING STUDENTS.



## SCHOLARSHIPS AND EXHIBITIONS.

There are fourteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PALEPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.

GORING THOMAS SCHOLARSHIP for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.



## PRIZES.

There are also the following nineteen Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

PALEPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

CHARLES SANTLEY PRIZE for Accompanying.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing.

LESLIE CROTTY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

## PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive; its objects are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee.



The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Reserve Fund established for that purpose, or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

### SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DEPORTMENT.

DANCING.

STAGE DANCING.

FENCING AND PHYSICAL DRILL

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.



Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

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### CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

*Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.*

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

*Attendance at the classes numbered 8, 9, and 10 is not obligatory.*



11.—Wind Instrument Students accepted under the arrangement referred to on p. 17, receive two lessons per week on their respective instruments, one lesson per week in Harmony, in class, and have the privilege of attending the Ensemble Classes and Orchestral Practices.

The Subjects printed in italics in the list are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

### FEEES.

The fees payable by ordinary Students are :—

|                                                                                         | £  | s. | d. |
|-----------------------------------------------------------------------------------------|----|----|----|
| For the Entrance Examination ... ..                                                     | 1  | 1  | 0  |
| Balance of Entrance Fee on becoming a Student ...                                       | 4  | 4  | 0  |
| Tuition Fees, for ordinary Curriculum, per Term ...                                     | 11 | 11 | 0  |
| Tuition Fees for the Curriculum set forth in par. 11 above<br>(Wind Instruments) ... .. | 7  | 7  | 0  |

### OPTIONAL SUBJECTS.

Additional Principal Study—

|                                                   |   |    |   |
|---------------------------------------------------|---|----|---|
| One lesson per week (30 minutes) ... ..           | 4 | 4  | 0 |
| Two lessons per week (30 minutes each) ... ..     | 7 | 7  | 0 |
| Operatic Class (Ordinary Students) ... ..         | 1 | 11 | 6 |
| “ “ (Students who discontinue all other subjects) | 3 | 3  | 0 |
| Elocution Class ... ..                            | 1 | 1  | 0 |
| Dancing ... ..                                    | 1 | 1  | 0 |
| Stage Dancing ... ..                              | 1 | 1  | 0 |
| Deportment ... ..                                 | 0 | 15 | 0 |
| Fencing and Physical Drill ... ..                 | 0 | 15 | 0 |
| Italian ... ..                                    | 1 | 1  | 0 |
| French ... ..                                     | 1 | 1  | 0 |
| German ... ..                                     | 1 | 1  | 0 |
| English ... ..                                    | 1 | 1  | 0 |

Ex-Students may re-enter without payment of the Entrance Fee.  
Students who enter at the Half-Term pay half the Tuition Fees

for that Term.

All fees are payable in advance.

Remittances should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.



## THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

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### TERMINAL ARRANGEMENTS, 1893-4.

The First, or Michaelmas Term, commences on Thursday, 28th September, and closes on Wednesday, 20th December, 1893.

The Michaelmas Half-Term commences Thursday, 9th November, 1893.

The Second, or Lent Term, commences on Thursday, 11th January, and closes on Wednesday, 2nd May, 1894, with an adjournment from 22nd March to 18th April inclusive for the Easter Holidays.

The Lent Half-Term commences 22nd February, 1894.

The Third, or Midsummer Term, begins on Thursday, 3rd May, and ends on Wednesday, 25th July, 1894.

The Midsummer Half-Term begins 14th June.

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### ENTRANCE EXAMINATIONS, 1893-4.\*

Entrance Examinations will be held:—

For the Michaelmas Term, Monday, 25th September, at 10.

For the Michaelmas Half-Term, Monday, 6th November, at 2.

For the Lent Term, Monday, 8th January, at 11.

For the Lent Half-Term, Monday, 19th February, at 2.

For the Midsummer Term, Monday, 30th April, at 2.

For the Midsummer Half-Term, Monday, 11th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

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### ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

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\* For the character of this examination, see p. 17, Paying Students, paragraph 2.



To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

### REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

### SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

### EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters R.A.M.



No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

### CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

### LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

### LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.



## LUNCHEONS.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

## STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

## THE FINANCIAL YEAR.

The Financial Year runs from January 1st to December 31. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

## BYE-LAWS RELATING TO DISTINCTIONS.

MADE DECEMBER 6, 1887.

A.—Students who show special merit and ability in the examination referred to in Regulation XIII. of the 11th of December, 1886 (*the same as present Regulation XIV.*), of the Committee of Management shall receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Fellows of the Royal Academy of Music, and no other persons, shall be entitled to the use after their names of the initials R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.



## THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession, in which, respectively, they have been examined.

During the last ten years 1,647 Candidates have presented themselves for this examination, of whom 436, or an average of 26·47 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The following Contributions have been received towards a

### Students' Aid Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

#### TRUSTEES :

J. F. H. READ, THOMAS THRELFALL, and the PRINCIPAL.

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| Hoare, Miss... ..                                      | 1                     | 1  | 0  |                                  |    |    |
| Horrocks, Miss Amy, A.R.A.M. ... ..                    | 1                     | 1  | 0  |                                  |    |    |
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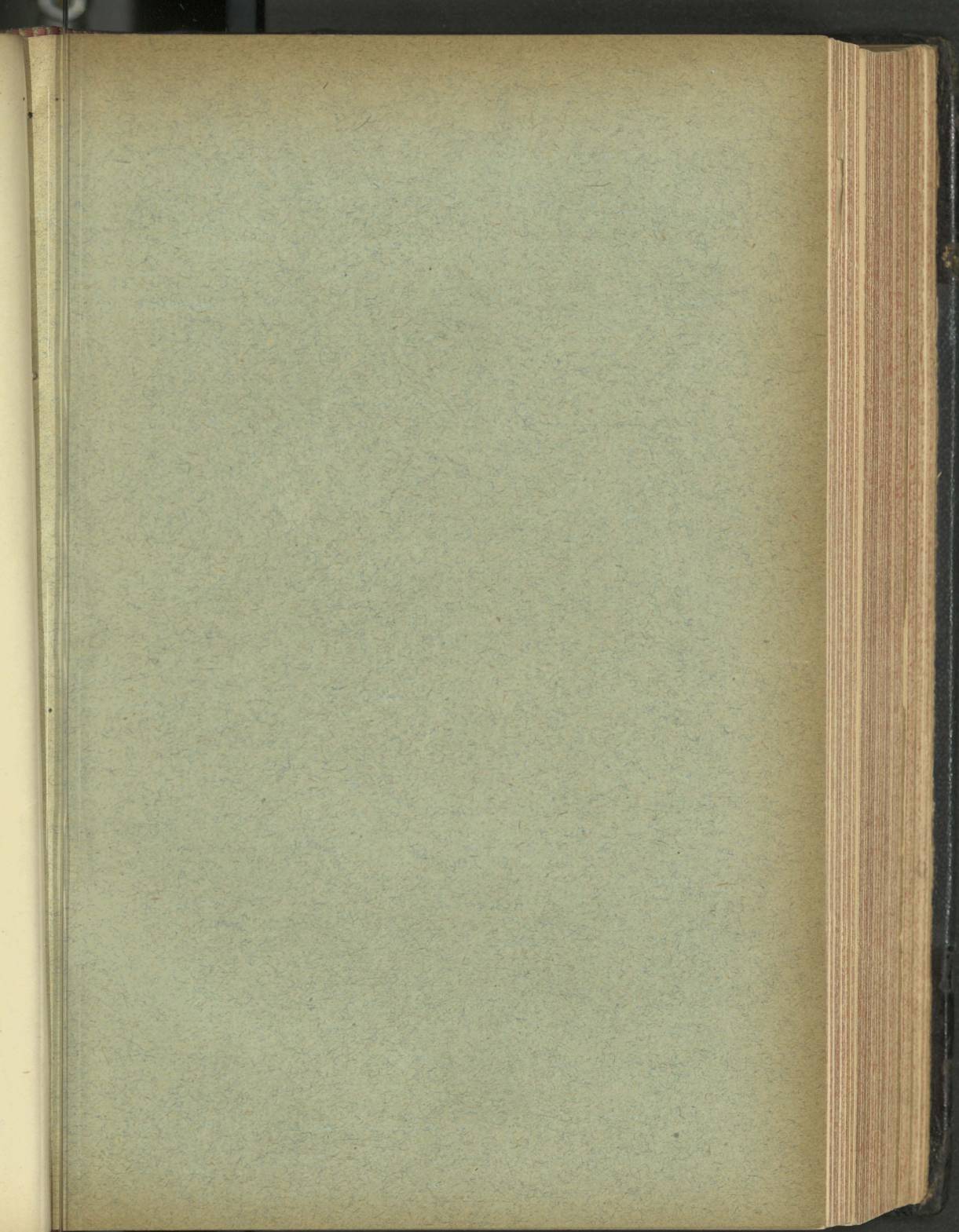
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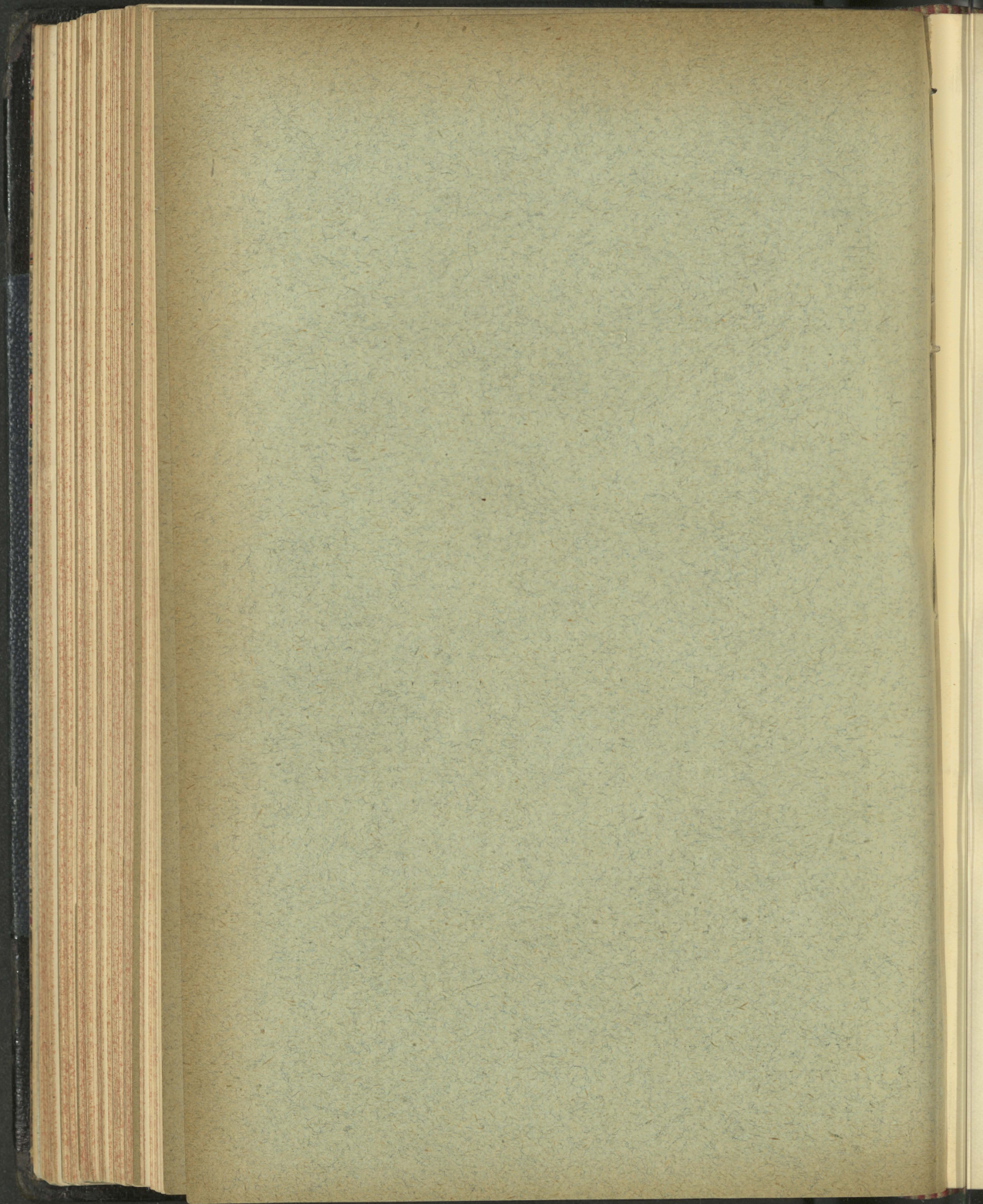
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### FLUTE.

VIVIAN, A. P.

### HAUTBOY.

HORTON, G., A.R.A.M.  
MALSCH, W. M.

### CLARINET.

CLINTON, G. A.  
LAZARUS, H., Hon. R.A.M.

### BASSOON.

WOTTON, W. B.

### HORN.

MANN, T. E.

### TRUMPET & CORNET.

HARPER, T., R.A.M.  
SOLOMON, J.

### TROMBONE.

GEARD, CHARLES.

### MILITARY MUSIC.

GODFREY, Lieut. DAN, R.A.M.

### ELOCUTION.

CROWE, Mrs. GEORGE.  
FARREN, WILLIAM.  
LESINGHAM, HENRY.  
ROBERTSON, IAN.

### DANCING.

SOUTTEN, B.

### DEPORTMENT.

SOUTTEN, B.

### FENCING & PHYSICAL DRILL.

BERTRAND, FELIX.

### ITALIAN LANGUAGE.

DE ASARTA, F.

### FRENCH LANGUAGE.

HARTOG, ALPHONS.  
PELLUET, AUGUSTE.

### GERMAN LANGUAGE.

MERK, CHARLES, Ph.D.

## SUB-PROFESSORS.

### HARMONY.

AMES, Miss MARIE M.  
FORD, Miss MARGARET E.  
MACPHERSON, CHARLES.  
MC EWEN, JOHN B.  
REVELL, ROLAND.  
SMITH, Miss ETHEL HORTON.

### SINGING.

CHILD, Miss ANNIE M.  
DAFFORNE, Miss ROSE.  
DOWNES, Miss EVELYN.  
SAUNDERS, Miss HELEN M.  
STOW, Miss EDITH.

### PIANOFORTE.

AITKEN, GEORGE.  
BAKER, THOMAS M.  
BARNARD, THOMAS K.  
COATES, Miss ISABEL.  
DAVIES, Miss LLEWELA.  
GILFORD, Miss ANNIE.  
PRATT, Miss EDITH.  
PURVIS, Miss EDITH.  
READ, FRITZ W.  
SMITH, Mrs. AGNES TURN-  
BULL.  
WEST, Miss LILY.  
WHEATON, Miss EMMA.

### VIOLIN.

BARNES, Miss ETHEL.  
DYSON, W. H.  
ELLIOTT, PERCY.  
WALENN, GERALD.

### VIOLA.

WALENN, ARTHUR.

### VOLONCELLO.

PARKER, BERTIE.

### ELOCUTION.

HARKNESS, Mrs.  
WALTERS, Miss  
CHARLOTTE F.

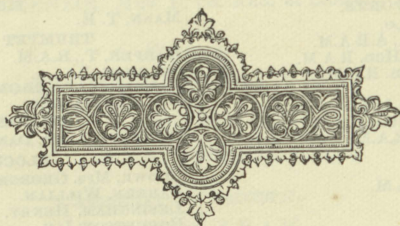
Conductor of Orchestral and Choral Practice—A. C. MACKENZIE, Mus. D., R.A.M.  
Directors of Ensemble Playing and Accompaniment Classes—A. PEZZE and  
E. SAURET, Hon. R.A.M.

Director of Sight-Singing Class—H. R. EYERS, R.A.M.

Director of Operatic Class—G. H. BETTEMANN.

Director of Literary Examinations—Rev. Dr. TROUTBECK, F.R.G.S.









## The Orchestra.

### First Violins.

Mr. Frye-Parker, W. †  
" Antonietti.\*  
Miss Atkinson, N.\*  
" Bankart.\*  
" Byford.\*  
" Collingwood.\*  
" Collins.\*  
" Easton.\*  
Mr. Elliott.\*  
" Freedman.\*  
" Greenhead.\*  
" Heinzen.\*  
" Handley-Davies.\*  
" Lorimer.\*  
" Maney, E.\*  
" Miles, P. H.\*  
" Newland-Smith.\*  
Miss Stern.\*  
" Stuart.\*  
Mr. Tipper.\*

### Second Violins.

Mr. Szczepanowski, L. †  
" Audus.\*  
Miss Bennett.\*  
" Burmester.\*  
" Cobb.\*  
Mr. Dyson, W. H.\*  
Miss Hann.\*  
" Hansell.\*  
" Jay.\*  
" Jones, E. M.\*  
Mr. King, F. A.\*  
Miss Marsh.\*  
" Maurice.\*  
" Nash.\*  
" Pate.\*  
" Paterson.\*  
Mr. Reed.\*

### Second Violins—

(continued).

Miss Reynolds.\*  
" Stelfox.\*  
" Treherne.\*  
" Wilson.\*  
" Winter.\*

### Violas.

Mr. Hann, W. H.  
" Addison.\*  
" Channell. †  
" Dyson, A. E. †  
" Duncan.\*  
Miss Einhauser.\*  
Mrs. Gill. †  
Mr. Reynolds, T.  
" Walenn, A.\*  
" Wilson.\*

### Violoncellos.

Mr. Howell, E. †  
Miss Chapman, A.\*  
Mr. Gill, C. H. A. †  
Miss Hall.\*  
Mr. Hammett.\*  
" Maney, A.\*  
Miss Mukle.\*  
Mr. Parker, B.\*  
Miss Timothy.\*  
" Vernet.\*

### Double Basses.

Mr. White, A. C.  
" Carrodus, A. E.  
" Clements, C.\*  
" Griffiths, W.  
" Harper, A. E. †  
" Harper, C. †  
" Kendall, F.  
" Maney, E. F. †

### Flutes.

Mr. Vivian, A. P. †  
" Donnawell, M.\*

### Oboes.

Mr. Horton, G. †  
" Horton, L. G. †

### Clarionets.

Miss Thomas, F. †  
Mr. Tunbridge, T. M.

### Bassoons.

Mr. Wotton, W. B.  
" Hunt, C. †

### Horns.

Mr. Mann, T. E.  
" Brain, A. E.  
" Standen, J. W.  
" Keevill, R.

### Trumpets.

Mr. Solomon, J. †  
" Ellis, W.

### Trombones.

Mr. Colton, T. C.  
" Geard, C.  
" Matt, J.

### Tympani.

Mr. Barnard, T. K.\*  
" Wendt, T.\*

### Librarian.

Mr. Chapman, H. A.

\* Student.

† Ex-Student.



# ❖ PROGRAMME. ❖

---

“HIGHLAND” SUITE IN A (MS.) ... .. Charles Macpherson  
(Student).

Coronach.

Lullaby.

Dance.

CONCERTO in A minor—Pianoforte ... .. Schumann.

Allegro affettuoso.

Intermezzo.

Finale—Allegro vivace.

Miss LLEWELA DAVIES (Macfarren Scholar).

ARIA ... “O Del mio dolce ardor” (*Elena e Paride*) ... .. Gluck.

Miss MARY BARTLETT.

ALLEGRO MODERATO from Concerto in A minor (MS.)—Violin  
Gerald Walenn  
(Student).

Mr. GERALD WALENN.

ARIA ... “Taci, Taci” (*Der Freischütz*) ... .. Weber.

Mr. CHARLES W. CLEMENTS.



ROMANCE AND RONDO from Concerto in E minor, Op. 11—Pianoforte  
*Chopin.*

Miss MARGARET P. MOSS.

RECITATIVE AND AIR, "With verdure clad" (*Creation*) ... *Haydn.*

Miss MARION V. E. PERROTT.

ALLEGRO from Concerto in D minor, Op. 193—Violoncello *Raff.*

Miss MAY MUKLE.

AIR, "Tears of sorrow, shame, and anguish" (*Calvary*) ... *Spohr.*

Mr. NORMAN G. ALSTON.

ADAGIO MA NON TROPPO } from Concerto in F sharp minor,  
ALLEGRO CON BRIO } Op. 72—Pianoforte ... *Reinecke.*

Miss ETHEL HORTON-SMITH.





Revised and Revised from Concerts in E minor Op. 11—Friedrich

Mrs. MARGARET F. MOORE

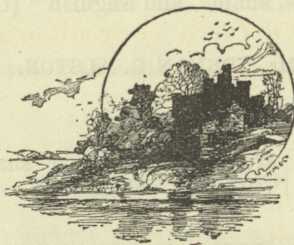
PROGRAM

Mrs. MARGARET F. MOORE

Revised and Revised from Concerts in D minor Op. 11—Friedrich

Mrs. MAY MULLER

And "Tears of sorrow" and "Sorrow" (Coburn)



And "Tears of sorrow" and "Sorrow" (Coburn)



The Publisher at New York, New York





## PROGRAMME.

.....

*No Repetition of a Piece, or recall of a Performer, is  
allowed at these Concerts.*

.....

"HIGHLAND" SUITE in A (MS.) ... *Charles Macpherson*  
(Student).

Coronach.

Lullaby.

Dance.

CONCERTO in A minor—Pianoforte ... .. *Schumann.*

Allegro affettuoso.

Intermezzo.

Finale—Allegro vivace.

Miss LLEWELA DAVIES (Macfarren Scholar).



ARIA "O DEL MIO DOLCE ARDOR" (*Elena e Paride*) Gluck.

MISS MARY BARTLETT.

DEL mio dolce ardor  
 Bramato oggetto  
 L' aure che tu respiri,  
 Alfin respiro.  
 Ovunque il guardo io giro  
 Le tue vaghe sembianze  
 Amore in me dipinge  
 E il mio pensier si pinga  
 Le più liete, speranze.  
 E nell' ardor che sì m' accende il core,  
 Cerco te, chiamo te, gemo,  
 E sospiro ah!...  
 O del mio dolce ardor  
 Bramato oggetto  
 L' aure che tu respiri,  
 Alfin respiro.

ALLEGRO MODERATO from Concerto in A minor  
 (MS.)—Violin ... .. Gerald Walenn  
 (Student).

MR. GERALD WALENN.

ARIA ... "TACI, TACI" (*Der Freischütz*) ... Weber.

MR. CHARLES W. CLEMENTS.

TACI! Taci! onde niuno t' averta,  
 Che la porta d' inferno t' è aperta  
 Già t' afferrano i spirti tremendi!  
 No nulla omai più salvare ti può.  
 Tu sei caduto ed invan ti defendi,  
 Invan, invan, invan ti defendi!  
 Oh trionfo! vendetta otterrò, sì,  
 Nulla omai più salvare ti può.

ROMANCE AND RONDO from Concerto in E minor,  
 Op. 11—Pianoforte ... .. Chopin.

MISS MARGARET P. MOSS.



RECITATIVE AND AIR, "WITH VERDURE CLAD" (*Creation*)  
Haydn.

MISS MARION V. E. PERROTT.

RECITATIVE.

AND God said: Let the Earth bring forth grass, the herb yielding seed, and the fruit-tree yielding fruit after his kind, whose seed is in itself upon the earth: and it was so.

AIR.

WITH verdure clad the fields appear,  
Delightful to the ravished sense;  
By flowers sweet and gay,  
Enhanced is the charming sight.  
Here fragrant herbs their odours shed,  
Here shoots the healing plant;  
With copious fruit the expanded boughs are hung;  
In leafy arches twine the shady groves;  
O'er lofty hills majestic forests wave.

ALLEGRO from Concerto in D minor, Op. 193—Violoncello Raff.

MISS MAY MUKLE.

AIR, "TEARS OF SORROW, SHAME, AND ANGUISH" (*Calvary*)  
Spohr.

MR. NORMAN G. ALSTON.

TEARS of sorrow, shame, and anguish, O how vain to tell my grief! Whither shall I flee for comfort, Or from conscience find relief?

Break, faithless heart, O break and end my woe! When Thou, O Lord, shalt come in power and glory, When heaven and earth before Thy bar are summon'd, Thou wilt disown Thy treach'rous, false disciple. Faithless heart, break and end thy woe.

ADAGIO MA NON TROPPO } from Concerto in F sharp  
ALLEGRO CON BRIO } minor, Op. 72—Pianoforte Reinecke.

MISS ETHEL HORTON-SMITH.



## A SHORT HISTORY

### OF THE

# Royal Academy of Music.

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THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students



were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1838 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and is on the point of being extended to the Colonies.



The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Dr. Alexander C. Mackenzie, 1888.

The number of Students who, up to July, 1893, have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number at present under training is about 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuëll, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.



## CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

## PRIVILEGES OF SUBSCRIBING MEMBERS.

### FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

### SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

### THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

### FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

## STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,  
EXHIBITIONERS,  
PAYING STUDENTS.



## SCHOLARSHIPS AND EXHIBITIONS.

There are fourteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.

GORING THOMAS SCHOLARSHIP for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.



### PRIZES.

There are also the following nineteen Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

PAREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

CHARLES SANTLEY PRIZE for Accompanying.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing.

LESLIE CROTTY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

NORMAN SALMOND PRIZE for Singing.

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### PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive; its objects are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee.



The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Reserve Fund established for that purpose, or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

### SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DEPORTMENT.

DANCING.

STAGE DANCING.

FENCING AND PHYSICAL DRILL

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.



Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

## CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

*Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.*

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

*Attendance at the classes numbered 8, 9, and 10 is not obligatory.*



11.—Wind Instrument Students accepted under the arrangement referred to on p. 17, receive two lessons per week on their respective instruments, one lesson per week in Harmony, in class, and have the privilege of attending the Ensemble Classes and Orchestral Practices.

The Subjects printed in italics in the list are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

### FEES.

The fees payable by ordinary Students are :—

|                                                                                         | £  | s. | d. |
|-----------------------------------------------------------------------------------------|----|----|----|
| For the Entrance Examination ... ..                                                     | 1  | 1  | 0  |
| Balance of Entrance Fee on becoming a Student ...                                       | 4  | 4  | 0  |
| Tuition Fees, for ordinary Curriculum, per Term ...                                     | 11 | 11 | 0  |
| Tuition Fees for the Curriculum set forth in par. 11 above<br>(Wind Instruments) ... .. | 7  | 7  | 0  |

### OPTIONAL SUBJECTS.

Additional Principal Study—

|                                                   |   |    |   |
|---------------------------------------------------|---|----|---|
| One lesson per week (30 minutes) ... ..           | 4 | 4  | 0 |
| Two lessons per week (30 minutes each) ...        | 7 | 7  | 0 |
| Operatic Class (Ordinary Students) ... ..         | 1 | 11 | 6 |
| „ „ (Students who discontinue all other subjects) | 3 | 3  | 0 |
| Elocution Class ... ..                            | 1 | 1  | 0 |
| Dancing ... ..                                    | 1 | 1  | 0 |
| Stage Dancing ... ..                              | 1 | 1  | 0 |
| Deportment ... ..                                 | 0 | 15 | 0 |
| Fencing and Physical Drill ... ..                 | 0 | 15 | 0 |
| Italian ... ..                                    | 1 | 1  | 0 |
| French ... ..                                     | 1 | 1  | 0 |
| German ... ..                                     | 1 | 1  | 0 |
| English ... ..                                    | 1 | 1  | 0 |

Ex-Students may re-enter without payment of the Entrance Fee.  
Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Remittances should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch.*

All remittances should be addressed to the Secretary, who alone gives official receipts.



## THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

### TERMINAL ARRANGEMENTS, 1894-5.

The First, or Michaelmas Term, commences on Thursday, 27th September, and closes on Wednesday, 19th December, 1894.

The Michaelmas Half-Term commences Thursday, 8th November, 1894.

The Second, or Lent Term, commences on Monday, 14th January, and closes on Saturday, 6th April, 1895.

The Lent Half-Term commences 25th February, 1895.

The Third, or Midsummer Term, begins on Thursday, 2nd May, and ends on Wednesday, 24th July, 1895.

The Midsummer Half-Term begins 13th June.

### ENTRANCE EXAMINATIONS, 1894-5.\*

Entrance Examinations will be held :—

For the Michaelmas Term, Monday, 24th September, at 10.

For the Michaelmas Half-Term, Monday, 5th November, at 2.

For the Lent Term, Thursday, 10th January, at 11.

For the Lent Half-Term, Thursday, 21st February, at 2.

For the Midsummer Term, Monday, 29th April, at 2.

For the Midsummer Half-Term, Monday, 10th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fees, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

### ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

\* For the character of this examination, see p. 17, Paying Students, paragraph 2.



To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

### REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

### SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

### EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters R.A.M.



No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

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## CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

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## LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

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A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

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## LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.



## LUNCHEONS.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

## STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

## THE FINANCIAL YEAR.

The Financial Year runs from January 1st to December 31. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

## BYE-LAWS RELATING TO DISTINCTIONS.

MADE DECEMBER 6, 1887.

A.—Students who show special merit and ability in the examination referred to in Regulation XIII. of the 11th of December, 1886 (*the same as present Regulation XIV.*), of the Committee of Management shall receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Fellows of the Royal Academy of Music, and no other persons, shall be entitled to the use after their names of the initials R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.



## THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession, in which, respectively, they have been examined.

During the last ten years 1,647 Candidates have presented themselves for this examination, of whom 436, or an average of 26·47 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The following Contributions have been received towards a

### Students' Aid Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

#### TRUSTEES :

J. F. H. READ, THOMAS THRELFALL, and the PRINCIPAL.

|                                                                                                     | £  | s. | d. |
|-----------------------------------------------------------------------------------------------------|----|----|----|
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| Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny<br>Rowland) ... ..  | 52 | 10 | 0  |
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|                                                       |                       |    |    |                                  |    |    |
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| In Memoriam, J. H., November 11th, 1862 ... ..              | ...                   | ... | ... | 1                                | 1   | 0   |
| Izard, Alfred E., Esq., A.R.A.M. ... ..                     | ...                   | ... | ... | 1                                | 1   | 0   |
| J. O. C. (per Miss Jelf Sharp) ... ..                       | ...                   | ... | ... | 26                               | 5   | 0   |
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| Keyser, Sir P. de ... ..                                    | ...                   | ... | ... | 2                                | 2   | 0   |
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| Leslie, John, Esq. ... ..                     |                       |    |    | 36                              | 15 | 0  |
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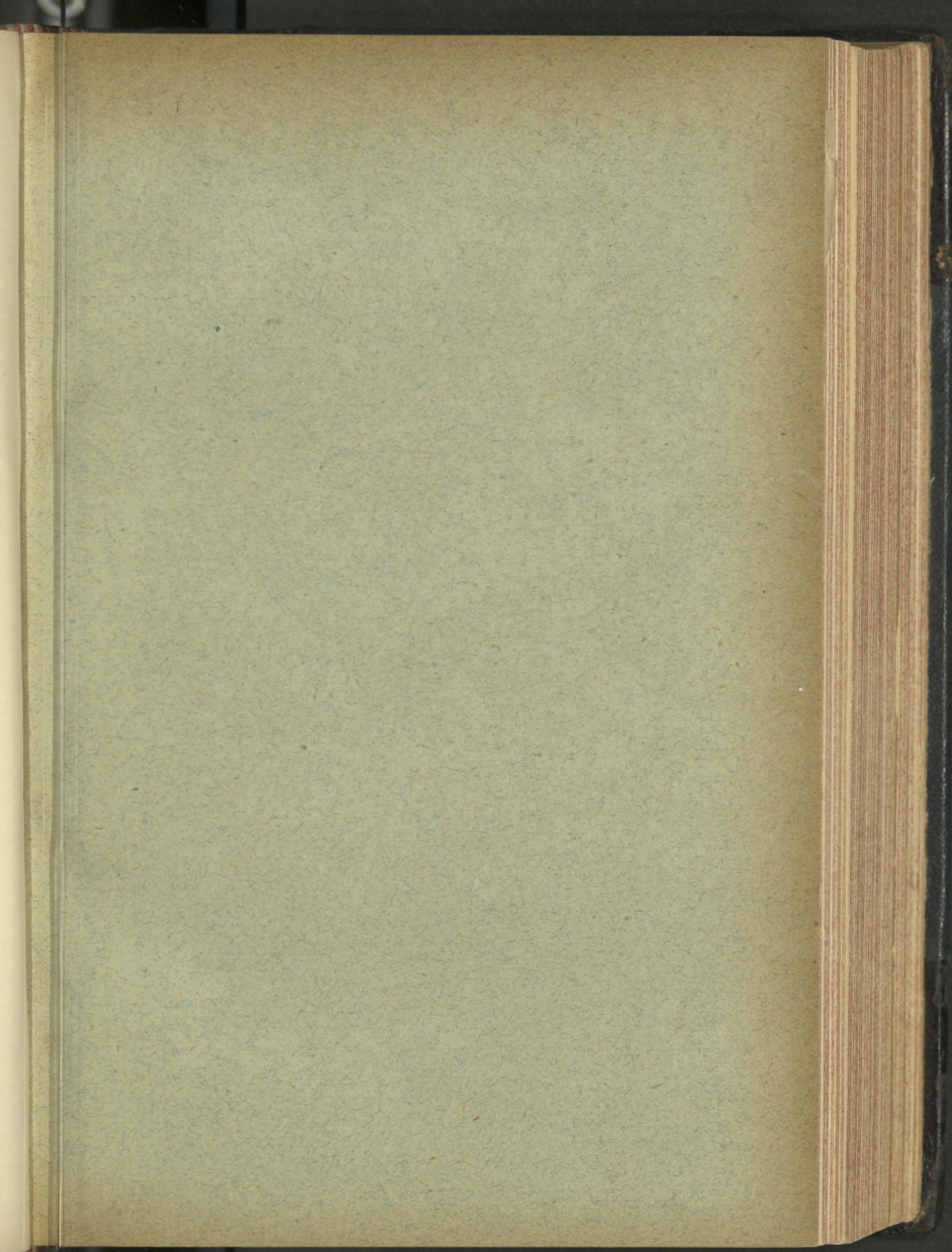
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WENDT, THEOPHIL.

WEST, Miss LILY.

WHEATON, Miss EMMA.

### ORGAN.

AITKEN, GEORGE.

### VIOLIN.

COLLINS, Miss GERTRUDE.

DAVIES, A. C. HANDLEY.

DYSON, W. H.

WALENN, GERALD.

### VIOLA.

WALENN, ARTHUR.

### VIOLONCELLO.

PARKER, BERTIE.

### ELOCUTION.

HARKNESS, MRS.

WALTERS, Miss

CHARLOTTE F.

### HARMONY.

HOWARD, Miss M.

MACHESON, CHARLES

MC EWEN, JOHN B.

MOTT, GEORGE E.

RANSOME, Miss ETHEL.

### SINGING.

CHILD, Miss ANNIE M.

CRAWLEY, Miss ALICE.

DAFFORNE, Miss ROSE.

DOWNES, Miss EVELYN.

STOW, Miss EDITH.

### PIANOFORTE.

BAKER, THOMAS M.

BOWMAN, Miss AVIS.

Conductor of Orchestral and Choral Practice—

SIR ALEXANDER CAMPBELL MACKENZIE, Mus. D., R.A.M.

Directors of Ensemble Playing and Accompaniment Classes—A. PEZZE, Hon. R.A.M., and  
E. SAURET, Hon. R.A.M.

Director of Sight-Singing Class—H. R. EYERS, R.A.M.

Director of Operatic Class—G. H. BETTMANN, Hon. R.A.M.

Director of Literary Examinations—Rev. Dr. TROUTBECK, F.R.G.S.



# ❖ PROGRAMME. ❖

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ALLEGRO NON TROPPO { (Sextet in B flat, Op. 18)—Two Violins, }  
 ANDANTE MODERATO { Two Violas, and Two Violoncellos }  
*Brahms.*

Miss EDIE REYNOLDS, Miss F. MOSS, Mr. V. ADDISON, Mr. C. WILSON,  
 Miss MAY MUKLE, and Miss E. A. CHAPMAN.

SONG ... .. "Nymphs and Fauns" ... .. *Bemberg.*  
 Miss SAIDEE KAISER.

SUITE (Op. 34)—Flute and Pianoforte ... .. *Widor.*  
 Moderato. Scherzo. Romance. Finale.  
 Mr. MICHAEL DONNAWELL and Miss EDITH O. GREENHILL  
*(Lady Jenkinson's Thalberg Scholar).*

QUARTET in F (MS.)—Two Violins, Viola, and Violoncello  
*John B. McEwen*  
*(Student).*  
 Largo—Allegro non troppo vivace. Intermezzo. Finale.  
 Miss EDITH E. BYFORD, Mr. W. H. REED, Mr. VERNON ADDISON,  
 and Mr. C. H. ALLEN GILL.

SONG (MS.) ... .. "Ca' the yowes" *Harold E. Macpherson*  
*(Student).*  
 Mr. ARTHUR WALENN.

SONATA in B flat minor (Op. 35)—Pianoforte ... .. *Chopin.*  
 Grave—Doppio movimento. Scherzo. Marche Funèbre. Presto,  
 Miss LILY WEST,



SONGS ... { " 'Neath the fragrant lilacs blooming " } *Helmund.*  
 { " Thine my thoughts are, Margarita " }

Miss J. SPICER.

ANDANTE AND FINALE (Concerto in E minor)—Violin *Mendelssohn.*

Miss MARIAN JAY.

SONGS (MSS.) ... { " R.I.P. " } ... *Christopher Wilson*  
 { " Epicurean love " } (Student).

Mr. BERTRAM H. WALLIS  
 (Westmorland Scholar).

SUITE for Strings ... .. *Fuchs.*

THE ENSEMBLE CLASS.

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Conductor of the Ensemble Class—

MR. E. SAURET, HON. R.A.M.





PROGRAMME.

.....
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

ALLEGRO NON TROPPO { (Sextet in B flat, Op. 18)—
ANDANTE MODERATO { Two Violins, Two Violas, } *Brahms.*
and Two Violoncellos ... }

MISS EDIE REYNOLDS, MISS F. MOSS, MR. V. ADDISON, MR. C.
WILSON, MISS MAY MUKLE, AND MISS E. A. CHAPMAN.

SONG ... "NYMPHS AND FAUNS" ... *Bemberg.*
MISS SAIDEE KAISER.

THE night o'er the forest is spreading,
Haste ye, wood-nymphs, hither, ye fauns,
Come one and all, light measure treading,
To gay tambourines till day dawns!

Light is the air, and pure the breezes,
Murmuring low babbles the stream,
From ev'ry flower sweet perfume rises,
Beneath yon old elms all a-dream!
Dance in the green fresh grasses,
Over the tender mosses, dance around,
Arm in clasping arm, fondly bound.

Mark ye the sprightly measures so lightly,
 Gay tambourines timing the scenes,
 Ye, too, ye naiads, fauns all and dryads,
 Featly foot it around !

Songs resound in the slumbering night,
 To the pale sky, sing till your song
 Rings out, the forest aisles along !
 Haste ye now, ere dawn be winging
 Hither from earth's far eastern bound ;
 Joyously singing, whirling around,
 Sing all, whirling around.

Day-dawn is nigh, darkness to banish ;
 With a last sigh of fond delay,
 From the green glade quickly now vanish,
 Haste ye, begone ! Here is the day !

SUITE (Op. 34)—Flute and Pianoforte Widor.

Moderato.

Scherzo.

Romance.

Finale.

MR. MICHAEL DONNAWELL AND

MISS EDITH O. GREENHILL

(Lady Jenkinson's Thalberg Scholar).

QUARTET in F (MS.)—Two Violins, Viola, and Violoncello

John B. McEwen
 (Student).

Largo—Allegro non troppo vivace.

Intermezzo.

Finale.

MISS EDITH E. BYFORD, MR. W. H. REED, MR. VERNON
 ADDISON, AND MR. C. H. ALLEN GILL.

SONG (MS.) ... "CA' THE YOWES" *Harold E. Macpherson*
(Student).

MR. ARTHUR WALENN.

CA' the yowes to the knowes,
Ca' them where the heather growes,
Ca' them where the burnie rowes,
My bonny dearie!

Hark the mavis' evening sang
Sounding Cluden's woods amang!
These a-faulding let us gang,
My bonny dearie.

♦♦♦
We'll gae down by Cluden side,
Thro' the hazels spreading wide,
O'er the waves that sweetly glide
To the moon sae clearly.

Yonder Cluden's silent towers,
Where at moonshine midnight hours,
O'er the dewy bending flowers
Fairies dance sae cheery.

Ghaist nor bogle shalt thou fear;
Thou'st to love and heaven sae dear,
Nocht of ill may come thee near,
My bonny dearie.

Fair and lovely as thou art,
Thou hast stown my very heart;
I can die—but canna part—
My bonny dearie!

SONATA in B flat minor (Op. 35) – Pianoforte ... *Chopin.*

Grave—Doppio movimento.

Scherzo.

Marche Funèbre.

Presto.

MISS LILY WEST.

SONGS { "NEATH THE FRAGRANT LILACS BLOOMING" } *Helmund.*
 { "THINE MY THOUGHTS ARE, MARGARITA" }

Miss J. SPICER.

" 'NEATH THE FRAGRANT LILACS BLOOMING. "

'Neath the fragrant lilacs blooming,
 Let in song our hearts unite !
 Seated in the silent gloaming,
 Love, I wait for thee to-night !
 Hear the nightingale is singing
 Tender love-sonnets in the grove ;
 Gentle sweethearts, gladness bringing,
 Why art thou not here, O Love ?

Would thine eyes were here beholden,
 Kiss'd thy lips that love confessed ;
 Why rests not thy head, the golden,
 Here upon my faithful breast ?
 Blissful night ! Now through the gloaming
 Comes the stars' refulgent light !
 'Neath the fragrant lilacs blooming,
 Let in song our hearts unite.

" THINE MY THOUGHTS ARE, MARGARITA. "

SUNSET o'er the sea is stealing,
 Heav'n's bright glow, and more revealing ;
 And while day is slowly dying,
 Distant bells seem softly sighing ;
 Thine my thoughts are, Margarita.

As I near the cliff's steep danger,
 Stand in stranger lands, a stranger,
 At my feet the waves are gleaming,
 And my spirit starts a-dreaming,
 Thine my thoughts are, Margarita.

What ! think you the gods place their bliss, eh ?
 In playing the spy on a sinner ?
 In counting the girls that we kiss, eh ?
 Or the cups that we empty at dinner ?

Content with the soft lips that love us,
 This music, this wine, and this mirth, boys,
 We care not for gods up above us,—
 We know there's no god for this earth, boys !

Lord Lytton.

SUITE for Strings *Fuchs*

THE ENSEMBLE CLASS.



A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public* on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and is on the point of being extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to July, 1893, have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number at present under training is about 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuëll, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1880, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are fourteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing.

SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.

GORING THOMAS SCHOLARSHIP for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following nineteen Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

PAIREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

CHARLES SANTLEY PRIZE for Accompanying.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing.

LESLIE CROTTY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

NORMAN SALMOND PRIZE for Singing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive; its objects are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee.

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Reserve Fund established for that purpose, or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DEPORTMENT.

DANCING.

STAGE DANCING.

FENCING AND PHYSICAL DRILL.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 17, receive two lessons per week on their respective instruments, one lesson per week in Harmony, in class, and have the privilege of attending the Ensemble Classes and Orchestral Practices.

The Subjects printed in *italics* in the list are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are:—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student ...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term ...	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each) ...	7	7	0
Operatic Class (Ordinary Students)	1	11	6
“ “ (Students who discontinue all other subjects)	3	3	0
Elocution Class	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing and Physical Drill	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Remittances should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1895-6.

The First, or Michaelmas Term, commences on Thursday, 26th September, and closes on Wednesday, 18th December, 1895.

The Michaelmas Half-Term commences Thursday, 7th November, 1895.

The Second, or Lent Term, commences on Thursday, 9th January, and closes on Wednesday, 1st April, 1896.

The Lent Half-Term commences Thursday, 20th February, 1896.

The Third, or Midsummer Term, begins on Thursday, 30th April, and ends on Wednesday, 22nd July, 1896.

The Midsummer Half-Term begins 13th June.

ENTRANCE EXAMINATIONS, 1895-6.*

Entrance Examinations will be held:—

For the Michaelmas Term, Monday, 23rd September, at 10.

For the Michaelmas Half-Term, Monday, 4th November, at 2.

For the Lent Term, Monday, 6th January, at 11.

For the Lent Half-Term, Monday, 17th February, at 2.

For the Midsummer Term, Monday, 27th April, at 2.

For the Midsummer Half-Term, Monday, 8th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fees, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

* For the character of this examination, see p. 17, Paying Students, paragraph 2.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters R.A.M.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR.

The Financial Year runs from January 1st to December 31. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE DECEMBER 6, 1887.

A.—Students who show special merit and ability in the examination referred to in Regulation XIII. of the 11th of December, 1886 (*the same as present Regulation XIV.*), of the Committee of Management shall receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Fellows of the Royal Academy of Music, and no other persons, shall be entitled to the use after their names of the initials R.A.M.

C.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession, in which, respectively, they have been examined.

During the last ten years 1,647 Candidates have presented themselves for this examination, of whom 436, or an average of 26·47 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The following Contributions have been received towards a

Students' Aid Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

J. F. H. READ, THOMAS THRELFALL, and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
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Macrone, Miss C. A., R.A.M.	1	1	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
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Renshaw, J., Esq.	1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
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White, His Honour Judge F. Meadows	5	5	0

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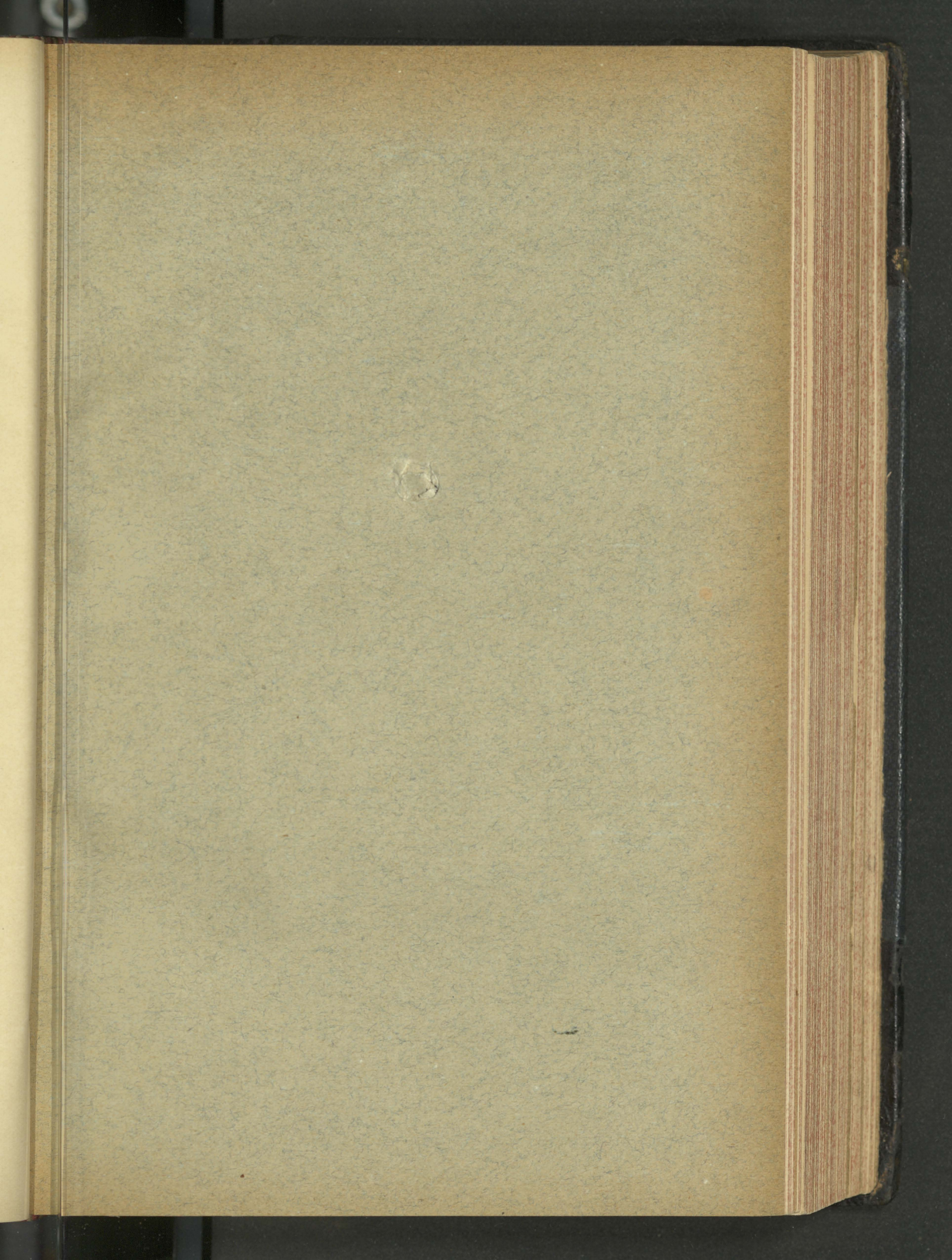
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Royal Academy of Music.

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Orchestral Concert

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At Three o'clock.

Conductor - Sir ALEXANDER CAMPBELL MACKENZIE, Mus. Doc., F.R.A.M.

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The Orchestra.

First Violins.

Mr. Frye-Parker. †
" Antonietti.*
Miss Atkinson, N.*
" Byford.*
" Collins.*
" Collingwood.*
Mr. Dyson, W. H.*
Miss Drew.*
Mr. Freedman.*
" Green.*
" Greenhead.*
Miss Hansell.*
Mr. Handley-Davies.*
Miss Harrison.*
" Jay.*
Mr. Lorimer.*
" Maney, E.*
" Miles, P. H.*
" Randegger, A.*
" Reed, W. H.*
Miss Stuart.*
Mr. Tipper.*
Miss Wilson, E.*

Second Violins.

Mr. Szczepanowski, L. †
" Audus.*
Miss Burmester.*
" Clissold.*
" Cobb.*
" Cook, L.*
" Cooper.*
" Hann.*
Mr. Holbrook.*
" Hurman.*
Miss Jones, E. M.*
Mr. King, F. A.*
Miss Langston.*
" Lavin.*
" Mackenzie.*

Second Violins—

(continued).

Miss McCormac.*
" McLean.*
" Marsh.*
Mr. Meadows.*
Miss Patterson.*
" Penny.*
Mr. Read, H.*
Miss Smith, D.*
" Treherne.*
" Wilson, F.*
" Winter.*

Violas.

Mr. Hann, W. H.
" Addison.*
" Dyson, A. E. †
Miss Einhauser.*
Mrs. Gill. †
Mr. Hann, S. H. †
" Reynolds, T.
" Timothy, H. J. †
" Walenn, A.*
" Wilson, C.*

Violoncellos.

Mr. Howell, E. †
Mr. Carrodus. †
Miss Chapman, A.*
Mr. Earnshaw.*
" Gill, C. H. A. †
Miss Hall.*
Mr. Hammet.*
" Kordy.*
" Maney, A.*
Miss Mukle, M.*
Mr. Parker, B.*
" Popham, E.*
Miss Timothy.*
" Vernet.*
" Wilson, A.*

Double Basses.

Mr. White.
" Carrodus, A. E.
" Griffiths, W.
" Harper, A. E. †
" Harper, C. †
" Kendall, F.
" Maney, E. F. †

Flutes.

Mr. Vivian, A. P. †
" Donnawell, M.*

Oboes.

Mr. Horton, G. †
Miss Bull, L. M.*
Mr. Goldie.*

Clarionets.

Miss Thomas, F. †
Mr. Spencer, J.

Bassoons.

Mr. Wotton, W. B.
" Hunt, C. †

Horns.

Mr. Mann, T. E.
" Brain, A. E.
" Borsdorf, A.
" Wright, G.

Trumpets.

Mr. Solomon, J. †
" Backwell, F.

Trombones.

Mr. Colton, T. C.
" Davis, F. W.
" Matt, J.

Tympani.

Mr. Wendt, T.*

Bass Drum and Cymbals

Mr. Barnard, T. K. †

Harp.

Miss Hughes.*

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Mr. Chapman, H. A.

* Student.

† Ex Student.

❖ PROGRAMME. ❖

ANDANTE, QUASI LARGHETTO } Concerto in C minor, Op. 185—
FINALE } Pianoforte Raff.

Miss ISABEL COATES
(Potter Exhibitioner).

AIR " In native worth " (*The Creation*) Haydn.

Mr. CHARLES LODGE.

ALLEGRO MODERATO, Concerto in A minor, Op. 28—Violin
Goldmark.

Miss NETTIE ATKINSON.

AIR, " Ah ! reply to my entreaties " (*Samson and Dalila*)
Saint-Saëns.

Miss LYDIA CARE.

PSALM CXXXVII.—for Choir and Orchestra Charles Macpherson
(Student).

CONCERTO in G minor, Op. 22—Pianoforte Saint-Saëns.

Andante sostenuto. Allegro scherzando. Presto.

Miss IDA C. BETTS
(Liszt Scholar).

ARIA ... "O Tu, Palermo" (*I Vespri Siciliani*) ... Verdi.

Mr. DAVID JONES.

CONCERTSTÜCK in G, Op. 98—Flute Hofmann.

Andante. Allegro animato.

Mr. MICHAEL DONNAWELL.

TERZETTO ... "Che Fate Qui" (*Faust*) ... Gounod.

Mr. WRIGHT BEAUMONT, Mr. MAENGWYN DAVIES, and

Mr. MURDO MUNRO.



THE PIANOFORTE BY MESSRS. BECHSTEIN.



PROGRAMME.

.....
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

ANDANTE, QUASI LARGHETTO } Concerto in C minor,
FINALE } Op. 185—Pianoforte *Raff.*

MISS ISABEL COATES
(*Potter Exhibitioner*).

AIR ... "IN NATIVE WORTH" (*The Creation*) ... *Haydn.*
MR. CHARLES LODGE.

RECIT.

AND God created man in His own image; in the image of God
created He him; male and female created He them; He
breathed into his nostrils the breath of life; and man became a
living soul.

AIR.

In native worth and honour clad,
With beauty, courage, strength adorned,
Erect, with front serene he stands,
A man, the king and lord of nature all,
His large and arched brow sublime
Of wisdom deep declares the seat,
And in his eyes with brightness shines the soul,
The breath and image of his God.
With fondness leans upon his breast
The partner for him form'd,
A woman fair and graceful spouse,
Her softly smiling virgin looks,
Of flow'ry spring the mirror,
Bespeak him love and joy and bliss.

ALLEGRO MODERATO, Concerto in A minor, Op. 28—
Violin Goldmark.

Miss NETTIE ATKINSON.

AIR, "AH! REPLY TO MY ENTREATIES" (*Samson and Dalila*)
Saint-Saëns.

Miss LYDIA CARE.

RECITATIVE.

3UST like the waving corn, swaying hither and thither, tossed
about by the breezes; so does my faithful heart, in fluttering,
turn for comfort to thy voice like sweetest music. The arrow will
not fly on its deadly way half so swiftly as thy lover will speed to
thine embrace.

AIR.

Ah! reply to my entreaties,
Charm once more my sadness—
Samson, I love thee.
Thy voice awakes my heart
As the sun wakes the flowers
With its kisses at the dawn.

Yet, O my darling one,
That thou may'st end my weeping,
Let thy accents once more charm me,
And say thou wilt return
To Dalila for ever.

Repeat to me the music
Of thy vows of the past,
Those sweet words that I love.

Ah! reply to my entreaties,
Charm once more my sadness.

PSALM CXXXVII.—for Choir and Orchestra *Charles Macpherson*
(Student).

BY the waters of Babylon we sat down and wept when we remembered thee, O Sion.

As for our harps, we hanged them up : upon the trees that are therein.

For they that led us away captive required of us then a song, and melody, in our heaviness : Sing us one of the songs of Sion.

How shall we sing the Lord's song : in a strange land ?

If I forget thee, O Jerusalem : let my right hand forget her cunning.

If I do not remember thee, let my tongue cleave to the roof of my mouth : yea, if I prefer not Jerusalem in my mirth.

Remember the children of Edom, O Lord, in the day of Jerusalem : how they said down with it, down with it even to the ground.

O daughter of Babylon, wasted with misery : yea, happy shall he be that rewardeth thee as thou hast served us.

Blessed shall he be that taketh thy children : and throweth them against the stones.

CONCERTO in G minor, Op. 22—Pianoforte ... *Saint-Saëns.*

Andante sostenuto.

Allegro scherzando.

Presto.

Miss IDA C. BETTS

(*Liszt Scholar*).

ARIA ... "O TU, PALERMO" (*I Vespri Siciliani*) ... Verdi.

MR. DAVID JONES.

RECITATIVO.

 PATRIA, o cara patria, alfin ti veggo! l'esule ti saluta dopo
si lunga assenza. Il fiorente tuo suolo ripien d'amore io
bacio, reco il mio voto a te col braccio e il core.

ARIA.

O tu, Palermo, terra adorata
A me sì caro riso d'amor.
Alza la fronte tanto oltraggiata
Il tuo ripiglia primier splendor.
Chiesi aita a straniere nazioni
Ramingai per castella e città,
Ma insensibil al fervido sprone
Di cea ciascun
Siciliani ov'è il prisco valor?
Su,orgete a vittoria all' onor.
O tu, Palermo, &c.

CONCERTSTÜCK in G, Op. 98—Flute Hofmann.

Andante.

Allegro animato.

MR. MICHAEL DONNAWELL.

TERZETTO ... "CHE FATE QUI" (*Faust*) ... Gounod.

MR. WRIGHT BEAUMONT, MR. MAENGWYN DAVIES,
AND MR. MURDO MUNRO.

Valentin. CHE fate qui, signor?

Mefistofele. Perdon! mio camèrata, perdon!

Non e diretta a voi, la nostra serenata!

Valentin. Mia sorella l'udria meglio di me.

Faust. Oh, ciel!

Mefistofele. Perchè voi vi sdegnate,

La nostra canzon voi non amate?

Valentin. Tregna all' oltraggio ormai! A chi di voi degg' io chieder raggione. Del disonor che su me cade? Chi di voi du e svenar qui dovrò?

Mefistofele. Voi' lo volete! andiam dottor andiam a voi.

Terzetto. A quello sdegno in me, si gela il mio corraggio!
Perche degg' io svenau l'uom eni feci oltraggio.

Valentin. E tu che mi salvasti ognor. Tu, che mi diede Margherita. Non ti vo' più ti getto via, Medaglia odiata. Non ti vo piu lontam da me.

Mefistofele. Tu te ne pentirai.

Terzetto. A quello sdegno in me, si gela il mio corraggio.
Perche degg' io svenare, l'uom cui feci oltraggio.



A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and is on the point of being extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to July, 1893, have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number at present under training is about 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuells, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are fourteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

- WESTMORLAND SCHOLARSHIP for Singing.
- STERNDALE BENNETT SCHOLARSHIP for any branch of Music.
- PALEPA-ROSA SCHOLARSHIP for Singing.
- SIR JOHN GOSS SCHOLARSHIP for Organ Playing.
- LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.
- HENRY SMART SCHOLARSHIP for Organ Playing and Composition.
- JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.
- LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.
- SAINTON-DOLBY SCHOLARSHIP for Singing.
- MACFARREN SCHOLARSHIP for Composition.
- SAINTON SCHOLARSHIP for Violin Playing.
- ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.
- ERARD CENTENARY SCHOLARSHIP for Harp Playing.
- SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.
- GORING THOMAS SCHOLARSHIP for Composition.
- POTTER EXHIBITION for Pianoforte Playing.
- HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following nineteen Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

PAREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

CHARLES SANTLEY PRIZE for Accompanying.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing.

LESLIE CROTTY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

NORMAN SALMOND PRIZE for Singing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive; its objects are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee.

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required. There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Reserve Fund established for that purpose, or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DEPORTMENT.

DANCING.

STAGE DANCING.

FENCING AND PHYSICAL DRILL.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 17, receive two lessons per week on their respective instruments, one lesson per week in Harmony, in class, and have the privilege of attending the Ensemble Classes and Orchestral Practices.

The Subjects printed in italics in the list are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Elocution Class	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing and Physical Drill	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1895-6.

The First, or Michaelmas Term, commences on Thursday, 26th September, and closes on Wednesday, 18th December, 1895.

The Michaelmas Half-Term commences Thursday, 7th November, 1895.

The Second, or Lent Term, commences on Thursday, 9th January, and closes on Wednesday, 1st April, 1896.

The Lent Half-Term commences Thursday, 20th February, 1896.

The Third, or Midsummer Term, begins on Thursday, 30th April, and ends on Wednesday, 22nd July, 1896.

The Midsummer Half-Term begins 13th June.

ENTRANCE EXAMINATIONS, 1895-6.*

Entrance Examinations will be held:—

For the Michaelmas Term, Monday, 23rd September, at 10.

For the Michaelmas Half-Term, Monday, 4th November, at 2.

For the Lent Term, Monday, 6th January, at 11.

For the Lent Half-Term, Monday, 17th February, at 2.

For the Midsummer Term, Monday, 27th April, at 2.

For the Midsummer Half-Term, Monday, 8th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fees, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

* For the character of this examination, see p. 17, Paying Students, paragraph 2.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters R.A.M.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR.

The Financial Year runs from January 1st to December 31. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE DECEMBER 6, 1887.

- A.—Students who show special merit and ability in the examination referred to in Regulation XIII. of the 11th of December, 1886 (*the same as present Regulation XIV.*), of the Committee of Management shall receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

- B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Fellows of the Royal Academy of Music, and no other persons, shall be entitled to the use after their names of the initials R.A.M.

- C.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession, in which, respectively, they have been examined.

During the last ten years 1,647 Candidates have presented themselves for this examination, of whom 436, or an average of 26.47 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The following Contributions have been received towards a

Students' Aid Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

J. F. H. READ, THOMAS THRELFALL, and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
Corder, F., Esq., R.A.M.	1	1	0
Cummings, R., Esq., A.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Jewson, F. B., Esq., R.A.M.	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., R.A.M.	5	5	0
Macirone, Miss C. A., R.A.M.	1	1	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon R.A.M.	1	1	0
Renshaw, J., Esq.	1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Sparrow, Chas. E., Esq.	3	14	0
White, His Honour Judge F. Meadows	5	5	0

Subscribing Members.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HER MAJESTY THE QUEEN	105	0	0			
H.R.H. THE PRINCE OF WALES	10	10	0			
H.R.H. THE PRINCESS OF WALES	10	10	0			
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G.	5	5	0	50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Abel, Sir Frederick, Bart., K.C.B., D.C.L., F.R.S. ...	1	1	0			
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Agnew, Philip L.	3	3	0			
Aitken, Samuel, Esq.	5	5	0			
Albanesi, Cav ^o Carlo	1	1	0			
Allison, Mrs. Edith	5	5	0			
Allison, Horton, Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., R.A.M.				3	3	0
Arnold, Miss Adelaide	1	1	0			
Ashdown, Edwin, Esq.	5	5	0			
Atkinson, W., Esq. (deceased)				50	0	0
Bambridge, G. E., Esq., A.R.A.M.	1	1	0			
Bampfylde, F. W. W., Esq., A.R.A.M.	1	1	0			
Banister, H. C., Esq., R.A.M.	1	1	0			
Bantock, Dr. G. Granville	1	1	0			
Barry, C. A., Esq.				12	12	0
Bennett, George J., Esq., Mus.D. Cantab., R.A.M. ...	1	1	0			
Bennett, J. R. Sterndale, Esq.	2	2	0			
Bennett, Joseph, Esq.	5	5	0			
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M.				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
Betjemann, G. H., Esq.	1	1	0			
Bliss, Rev. W. H., M.A., Mus. Bac. Oxon.	1	1	0			
Bloomfield, Lady				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Briant, Rowland, Esq., A.R.A.M.	1	1	0			
Broadwood & Sons, Messrs. John	5	5	0	200	0	0
Broadwood, Walter S., Esq.				10	0	0
Broxholme, Mrs. Fred. G.				26	5	0
Burnett, A., Esq., Hon. R.A.M.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Cater, J. J., Esq.	1	1	0			
Chappell & Co., Messrs.	5	5	0			
Chitty, The Hon. Sir Joseph W				52	10	0
Churchyard, Miss	1	1	0			
Churchyard, Miss L.	1	1	0			
Churchyard, Robt. L., Esq.	1	1	0			
Clapshaw, Miss Amy C. G.	1	1	0			
Cliburn, Mrs. Irene Ware, A.R.A.M.	1	1	0			
Cobb, Gerard F., Esq., M.A.	1	1	0			
Cocks & Co., Messrs. Robert	5	5	0			
Collard & Collard, Messrs.	5	5	0			
Cook, Charles S., Esq., A.R.A.M.	1	1	0			
Corder, F., Esq., R.A.M.	1	1	0			
Couldery, C. H., Esq., A.R.A.M.	1	1	0			
Cox, F. R., Esq., R.A.M. (deceased)				2	2	0
Cummings, Richard, Esq., A.R.A.M.	1	1	0			
Cummings, W. H., Esq., F.S.A., Hon. R.A.M.	1	1	0			
Curtis, Miss Alice, L.R.A.M.	1	1	0			
Dannreuther, Edward, Esq.	1	1	0			
Davenport, F. W., Esq., Hon. R.A.M.	1	1	0			
Davies, Ben, Esq., A.R.A.M.	1	1	0			
Davies, Miss Jessie, A.R.A.M.	1	1	0			
Davies, Mrs. Mary, R.A.M.	1	1	0			
Davies, Mrs. M. Read	1	1	0			
De Keyser, Sir P.	2	2	0			
De Munck, Chev. Ernest	1	1	0			
Dewar, Professor James, LL.D., F.R.S.	1	1	0			
Diemer, P. H., Esq. (Bedford)	1	1	0			
Dixon, Miss E. J.	1	1	0			
Dobbie, R., Esq.	1	1	0			
Dobree, Bonamy, Esq.	5	5	0	5	5	0
Dorrell, W., Esq., R.A.M.	2	2	0			
Dudley, The Right Hon. The Earl of (deceased)				105	0	0
Erard & Co., Messrs.	5	5	0			
Evill, Henry, Esq.	1	1	0			
Eyers, H. R., Esq., R.A.M.	1	1	0			
Faning, Eaton, Esq., Mus. Bac., Cantab., R.A.M.	1	1	0			
Farren, Wm., Esq.	1	1	0			
Ferrari, Miss F. J.	1	1	0			
Fiori, E., Esq., Hon. R.A.M.	1	1	0			
Fitch, Fredk. Geo., Esq.	3	3	0			
Fitton, Walter, Esq., A.R.A.M.	1	1	0			
Flack, Mrs. W. J.	1	1	0			
Fleming, Miss Fannie	1	1	0			
Garcia, Manuel, Esq., M.D. (Hon.), Hon. R.A.M.	1	1	0			
Goldie, Miss Agnes E.	1	1	0			
Goldsmid, Louisa, Lady	2	2	0	5	0	0
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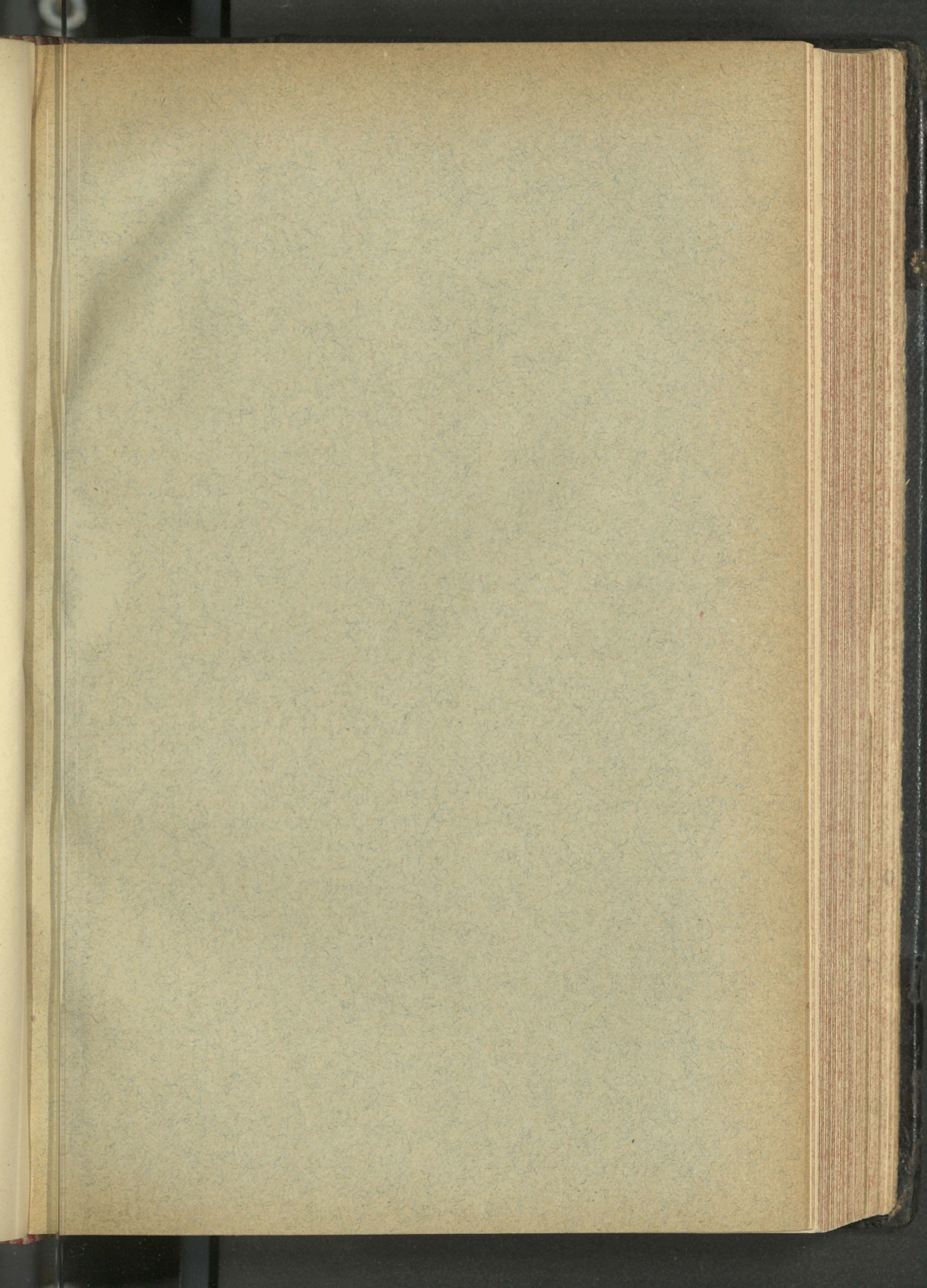
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Royal Academy of Music.

REPORT

OF THE

PROCEEDINGS AT THE

Annual Distribution of Prizes,

AT

ST. JAMES'S HALL,

24th JULY, 1895.



Royal Academy of Music.

ANNUAL PRIZE DISTRIBUTION, 1895.

THE prizes gained in the past academic year of this Institution were distributed at St. James's Hall by Lady Mackenzie on the afternoon of July 24, 1895. On entering the hall, Lady Mackenzie was presented with a bouquet by Miss Porter, the youngest student (aged 12) in the Academy. There was a large attendance of the professorial staff and of the relations and friends of the pupils. Among those present were Mr. Philip Agnew, Mr. H. C. Banister, Mr. Francesco Berger, Mr. J. H. Betjemann, Mr. F. Corder, Mr. and Mrs. W. H. Cummings, Mr. De Munck, Mr. Eyers, Mr. and Mrs. Fitton, Mr. Manuel Garcia, Mr. Otto Goldschmidt, Mr. Hartvigson, Mr. and Mrs. F. King, Mr. Korbay, Mr. W. Kuhe, Madame Larkcom, Mr. Lesingham, Mr. Walter Macfarren, Mr. and Mrs. Matthay, Mr. and Mrs. Arthur Oswald, Mr. Pezze, Mr. Randegger, Mr. F. W. Renaut (Secretary), Mr. and Mrs. Henry Rose, Mr. and Mrs. Sauret, Mr. Schloesser, Mr. Horton Smith, Q.C., Mr. Soutten, Dr. and the Misses Steggall, Mr. John Thomas, Mr. Arthur Thompson, Mr. and Mrs. Threlfall, Mr. and Mrs. Fred. Walker, and Mr. and Mrs. Westlake.

Prior to the distribution of the awards, Saint-Saëns' Duettni, "Viens" and "Pastorale," were sung by Miss Clara Williams and Mr. F. Baring Ranalow, and Rheinberger's Part-song, "Voyage Homeward," was given by the female choir.

The PRINCIPAL (Sir A. C. Mackenzie) then said: I must claim your indulgence before we proceed to the ceremony which brings us together to-day, because custom demands that I say a few "last words," which have come to be considered, in a measure, the Principal's annual report. On this occasion I need only ask your attention for a brief space of time, because the Academy finds itself in that happy state which is supposed to be the condition of a nation which has no history. As a matter of fact, I am very glad to tell you that, like Canning's knife-grinder, I have no story to tell. If we are to measure the success of the past year by the increased amount of hard work which has been thrown upon all connected with its management, all I can say is that we have had a most prosperous year indeed. There is at least one of our officials present who will have no difficulty in corroborating that statement—I allude to our good friend, our excellent Secretary; and it speaks volumes for his physical strength and his unlimited capacity for work that he is happily still among us and alive to tell the tale. I believe I am thoroughly justified in saying that we close this session with a larger number of students than has ever been gathered within the Academy walls—something like 525—a number which has never been exceeded or reached. Further, I ought to mention, by way of enumerating some of our successes in the year, the increased number of candidates that entered for our Metropolitan examinations. The same may be also said of the number who entered for the Examinations of the Associated Board of the Royal Academy and the Royal College. All this means the realisation of the hope that the earnestness—the severity, even, if I may say so—with which our examining work is conducted would, sooner or later, be recognised by the public, and we have every reason to be satisfied with the popularity our efforts in this direction have evidently enjoyed. If I have referred to an increase in the number of students, I must also say, in justice to the management of the Academy, that we have done all in our power to augment the advantages which we offer to these young people; and indeed I think that our friend, the honorary treasurer, if he were here, would have little difficulty in proving that we give a great deal more than is strictly compatible with that business spirit which even an art institution dare not disregard. It is no

uncommon experience for me to be told that the Academy is very well paid for what it gives. As a matter of fact, let me say, once for all, that the reverse is the case. Influx of students means increased expenditure in all departments, such as lectures, dramatic and operatic performances, orchestral music, and I know not what else. I do not mean to suggest what would be a paradox—that increasing prosperity spells inevitable ruin; that would be a little too much to say. It is, however, well to say, once for all, and to make it thoroughly understood that that which we receive is very far from being commensurate with the instruction and the facilities for study which we offer. Talking of our work calls to my mind the fact that the end of next September will provide much work for those gentlemen who do us the honour to assist in the competitions for our scholarships. I wish I had time to dilate on the rare enjoyment which we derive from these judicial sittings. I am one of the judges. Nothing can be more exhilarating, nothing helps more to while away the over-abundant leisure which is ours (laughter) than to have to adjudicate upon about thirty or forty manuscripts—some of them operas, five-act operas—or to listen to a like number of pianoforte players, and then settle the matter off-hand in that light and airy manner which is peculiar to examiners (laughter). As these scholarships augment, as they are doing, our spirits rise. We enjoy it and we are thankful—at least, I am—to be provided with something to do (renewed laughter). I am therefore happy to be able to promise my colleagues on the adjudications at least a couple of days' delight when I mention that the Erard Scholarship, which has been generously renewed by that firm, and the Goring Thomas Scholarship will be competed for before the commencement or just immediately after the commencement of next session. Fate seems ever to forbid me to speak on these occasions—and this is the seventh time that I appear before you—without referring to some sad events, some losses, some gaps in the ranks of those who are intimately connected with this Institution. I must not forget to pay a tribute to the memory of our late architect, Mr. Turner, who was ever ready with his help and advice; and I must also remember the services of the veteran professor of the clarinet, Mr. Lazarus; and lately, too, the eminent lecturer and musical historian, Mr. Rockstro, has passed away. I have often asked him to take care that that peculiar knowledge which was his and his alone should not be allowed to die with him, and I only hope that he has left it recorded for the

use of present and future students of music. It was my ill fortune to stand within two days by the gravesides of two friends, both eminent musicians—Mr. Hodge, sub-organist of St. Paul's, to whom I was particularly attached, and Mr. Carrodus. I am compelled to think now of the sudden removal of one of them, who was to have been connected with the Academy, and who looked forward to join us as eagerly as we were ready to receive him. At the height of his artistic activity Mr. Carrodus was ready to give us that assistance which tradition has taught us to expect from all our professors, and which, I am glad to think, we receive from each and every one of them. Before I turn to those behind me I should like to recall one at least of the pleasant incidents of the past term—that is the visit of our President, the Duke of Saxe-Coburg and Gotha, to his old familiar presidential chair. What happened on that particular occasion I dare only touch upon. I was the recipient of far too much honour, far too much kindness at the hands, not only of the Duke, but also at the hands of the Directors and my colleagues (cheers). I hope I may be better able to express my most grateful thanks rather in future deeds than in present words. Now, students of the Academy, I have to say a few words to you. I only trust that some of you may become either Head Mistresses of Colleges or Principals of Academies (laughter), and then you will realise what it means to say "Good-bye" to your own students, even for a short period of rest. To the really earnest among you I need hardly say that it is becoming every day more difficult to find a firm and solid footing in our profession, and that it is for you to take advantage of everything you can get out of us while you are here. There are some among you now present who might have figured in the list of prize-holders but for the want of a little common forethought. What can any institution do but issue its regulations, and keep on repeating them on every wall in its house throughout the year? And I am bound to tell you, for your own sakes, that I cannot possibly, with the best will and intention, do more than offer you who have failed to observe these regulations a small modicum of sympathy for having put yourselves out of court by—what shall I say?—your own carelessness. Read your calendar on another occasion, and let me never again have to record such wilful failures. It is to the more light-hearted among you that I am chiefly speaking, because it is to them that that uncomfortable fact will come home soonest. But to all—to those who leave, to those who

stay, as well as to those who have only lately joined us—I would say that the honour of the Academy is always in your own hands. If you want to know my opinion on what I think is right and practical in the conduct of a great school of this kind, I can only refer you to yesterday's concert programme. I think I may safely say that during the year we have not neglected the old masters, and I think that we have done justice to the modern. I do not mean to say that the programme of yesterday represented my personal tendencies and fancies; and, as a matter of fact, I have no right to obtrude those tendencies on the Institution. We have only to consider what is best for the needs of the various branches of music which you choose to study under us. As to our school of composition, you know very well—I am now speaking to the members of the choir and orchestra—that I am ever careful of employing your time on anything which may be termed “trial trips.” As for the public performance of students' compositions in this hall, that honour must be reserved for such work as shows real knowledge combined with the necessary amount of originality of treatment which is requisite to success. Given that, I am always ready to call upon myself and you to put your energy and strength into the work of a clever and prominent student (cheers). Such a composition we launched together, I hope successfully, yesterday (cheers). All I can say is that that composition is a work of which any school in Europe might feel proud. So, too, the Academy is proud to count yet another Mendelssohn Scholar among its students. We have had a Sullivan, a Shakespeare, a Corder; and I only hope that Wilson will rise to the dignity of the occasion, and realise the obligations which are imposed upon him by the very honour which he has achieved (cheers). I think I have kept you too long, but before I finish please let me make one remark touching the temper of the school. I am not going to be personal (laughter). I do not mean your temper or mine; I mean taking it altogether. I think that anyone who was present, for instance, at that grave annual solemnity—I might almost call it a function—which takes place on the banks of the river Thames, would agree with me when I say that you are not only mere fellow students but very good friends (cheers). If there is one thing which helps me on with my work it is the knowledge of the friendly spirit which exists between professor and pupil, as well as between student and student. Let that kindly spirit and good temper continue to reign, and the Academy must continue to flourish and do

better work for you than ever. On the occasion of that function to which I have alluded I inadvertently overheard a remark on our boat. Some one said, "Just look, the Doctor is enjoying himself, evidently!" (laughter). Now, being of slow, not to say dull comprehension, it took me some time to come to the conclusion whether that remark possibly referred to myself. I am not quite certain yet about it; but all I can tell you is this—that under this somewhat hard, cold, austere, unsympathetic shell, there is a soft spot in the Doctor's heart, which any Academy student may pull out and touch, and play upon if they can only convince him that the player is in earnest (cheers).

LADY MACKENZIE then distributed the prizes to the successful students, the principal being—

MEMORIAL AND OTHER PRIZES.

THE CHARLES LUCAS SILVER MEDAL.

From a design by T. WOOLNER, R.A.

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CHARLES LUCAS

(Student, Professor, Conductor, and Principal).

For the Composition of a Choral work for Female Choir and Orchestra.

AWARDED TO John B. McEwen.

EXAMINERS: WM. CRESER, HENRY GADSBY, and C. HARFORD LLOYD.

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(Endowed by CARL ROSA, Esq.)

For the Singing of a Piece selected by the Committee.

AWARDED TO Bertram H. Wallis.

EXAMINERS: JOHN BRIDSON, RICHARD GREEN, and HENRY BLOWER (Chairman).

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M.A., Mus.D. Cantab., D.C.L. Oxon.

(Student, Professor, and Principal).

For the Playing of a Pianoforte Composition by Sir WILLIAM STERNDALÉ BENNETT, selected by the Committee.

AWARDED TO Gertrude Peppercorn.

EXAMINERS: ANNIE CANTELO, ALMA HAAS, and FANNY DAVIES (in the Chair).

THE LLEWELYN THOMAS GOLD MEDAL

In Memory of

LLEWELYN THOMAS,

M.D., Brussels

(Hon. Physician to the Royal Academy of Music.)

(Presented by HENRY EVILL, Esq.)

For Declamatory English Singing, exemplified in Pieces chosen by the Committee.

AWARDED TO Jane Spicer.

EXAMINERS: HELEN M. TRUST and HILDA WILSON.

THE HEATHCOTE LONG PRIZE.

(Purse of Ten Guineas.)

(Presented by HEATHCOTE LONG, Esq.)

For the Playing of a Pianoforte Piece selected by himself.

AWARDED TO G. Herbert Fryer.

EXAMINERS: ANNIE GLEN, ALGERNON ASHTON, and A. HEATHCOTE LONG (Chairman).

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For the Playing of a Violoncello Piece selected by the Committee.

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(Presented by HENRY EVILL, Esq.)

For Declamatory English Singing, exemplified in Pieces chosen by the
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AWARDED TO Bertram H. Wallis.

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(Purse of Five Guineas.)

For Singing of a Piece chosen by the Committee.

AWARDED TO Lydia Care.

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The gift of JOHN RUTSON, Esq., in Memory of his brother, the late

ALBERT OSLIFF RUTSON.

For clear enunciation of words and steadiness of intonation in Singing Pieces chosen by the Committee.

AWARDED TO Gertrude Hughes.

EXAMINERS: ISABEL FASSETT, F. BARRINGTON FOOTE, and ANNIE
MARRIOTT (in the Chair).**THE JOSEPH MAAS MEMORIAL PRIZE.**

For Singing of Pieces chosen by the Committee.

AWARDED TO Gwilym Richards.

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For the Playing of a Pianoforte Piece chosen by the Committee.

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(Wind Instrument of the value of Ten Guineas.)

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THE MESSRS. ROBERT COCKS & CO.'S PRIZES.

(Purses of Ten Guineas.)

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EXAMINERS: GERTRUDE ROSKELL and GUSTAV ERNEST (Chairman).

And GEORGE AITKEN.

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For the best rendering of a Composition chosen by the Committee.

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EXAMINERS : S. AMBLER BRERETON and CLARA SAMUEL ROSE.

THE SIR AUGUSTUS HARRIS TESTIMONIAL.

(A Grand Pianoforte manufactured by Messrs. Steinway & Co.)

AWARDED TO Edith O. Greenhill.

EXAMINER : LEONARD BORWICK.

THE MESSRS. HILL & SONS' PRIZE.

(A Violin, with Bow and Case, of their own manufacture.)

AWARDED TO Edmund Maney.

PRIZE VIOLIN BOW.

Made and presented to the Institution by JAMES TUBBS & SON, of Wardour
Street, for Violin Playing.

AWARDED TO Florence E. Marsh.

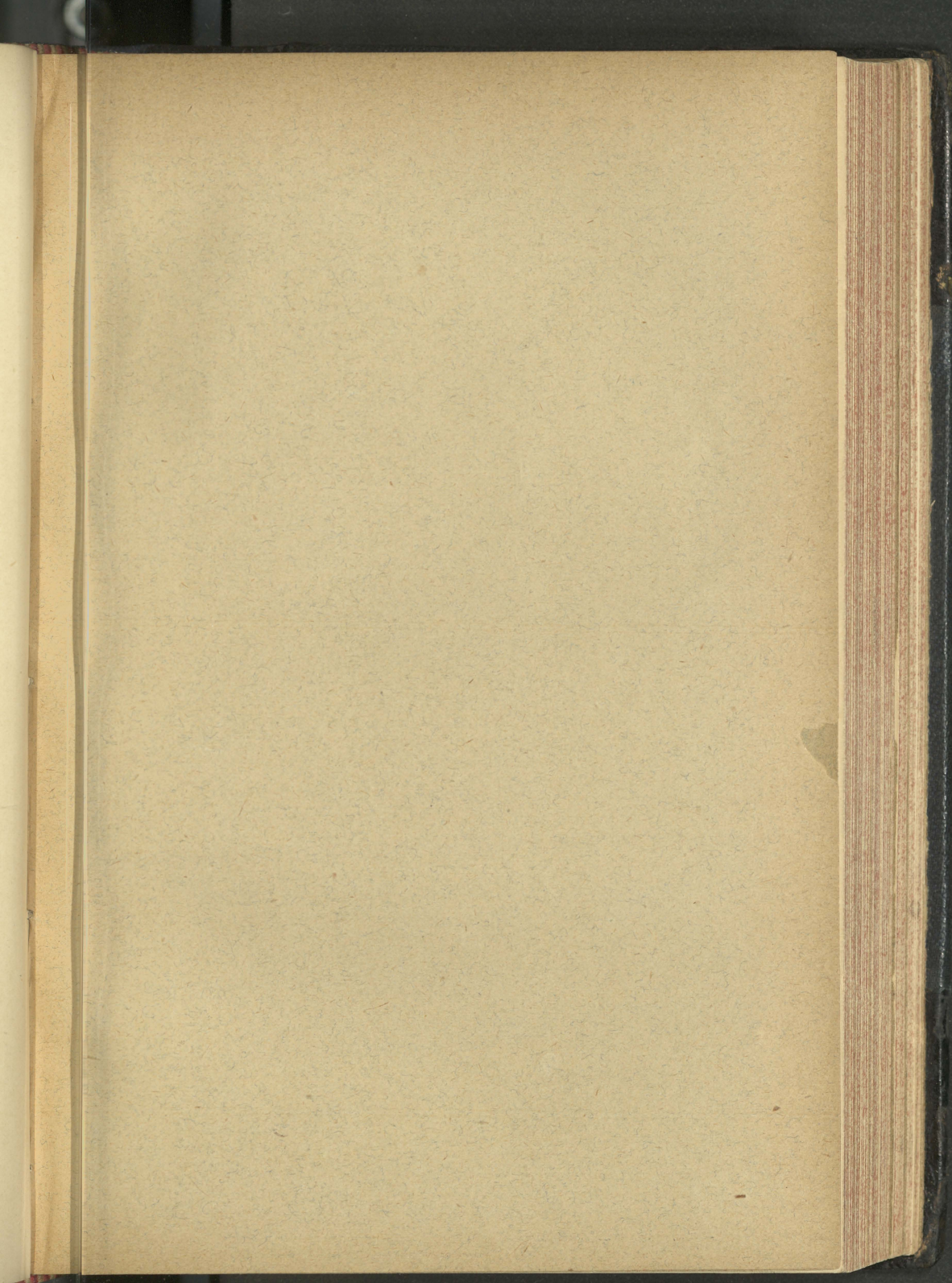
On the conclusion of the distribution, Mr. THRELFALL said : Ladies and Gentlemen, before the *pièce de résistance* comes the *hors d'œuvre*. I hope you will therefore allow me to touch briefly on a few matters before I come to the subject which brings me to my feet. Our esteemed Principal omitted something. I know that he did not forget it, but it was the kindness of his heart in leaving me something to say. Our excellent secretary forgets nothing, and he tells

me that Mr. Robert Newman, of the Queen's Hall, and a former student of the Academy, is about to present an organ prize of ten guineas annually and the use of the Queen's Hall—the great hall—for a recital by the winner of the prize. This is an occasion, too, when I ought publicly, in the name of the authorities of the Academy, to thank many people to whom the Academy is indebted for services rendered, and no light services—to a number of artists and professors, many of them old and distinguished students, but now connected with the Academy's competitions, a constantly growing work; also to our own professors, who give a great deal of gratuitous service in connection with our annual examinations and competitions for scholarships; also to our sub-committees, to whom we are much indebted, and to the firms who lend musical instruments for the use of the students; to Sir Augustus Harris, the Philharmonic Society, the Crystal Palace Company, and many others who send tickets for operas and concerts for the advantage of the students. I should also like to mention that the Committee of the Academy have recently conferred the Honorary Fellowship of the Academy on several distinguished Cathedral organists; and while on that subject I should like to say a word, not about the Honorary Fellowships, but the Fellows of the Academy: The Fellows of the Academy are limited to one hundred, and they have been for many years distinguished by the letters R.A.M. Those letters have proved a perfect worry to the authorities of the Academy, because there have been students who, after being for one or two terms at the Academy, will go and give concerts in the provinces, and advertise themselves with these letters R.A.M. We endeavoured to stop them, but could not always bring them to account. We have been continually worried by the misuse of these letters R.A.M., and I am glad to say that the Directors of the Academy have recently taken the bull by the horns—or rather, I should say, they have thrown up the sponge—and have altered the title to Fellow. The Fellows will thus in future be F.R.A.M. I should like to remind those who know it, and to inform those who do not, that we have at the Academy many very poor students, and it does happen sometimes that a very promising student, well on the road to make a career for himself in teaching or otherwise, is obliged to leave the Academy before his studies are completed owing to the want of funds. A fund has now been started for the use of poor students, and I hope that many of you will mention this circumstance among your friends. We may get a

number of contributions in that way which would be of great value to these poor students. Now comes the *pièce de résistance* (laughter)—that is, to ask you to give a very hearty vote of thanks to Lady Mackenzie for her kindness in coming here to distribute the prizes this afternoon (cheers). I was very glad to find that, in the same way, when it was proposed at the Committee of Management that Lady Mackenzie should be invited to perform this ceremony the proposition was received with acclamation. I am glad to see you follow suit in this matter, as I knew you would. I am glad to propose this vote: first, because she is Lady Mackenzie; secondly, because she is the wife of Sir Alexander Mackenzie; and thirdly, because they are both among my most valued friends (cheers). The Mackenzie artistic talent is passing down. We are this term losing a distinguished student of the Academy who is on the road to distinguish herself still more. Miss Mackenzie is leaving us to take up the serious duties of the stage, for which she has not only talent, but genius; and I am justified, I know, in predicting that she is starting on a career in which she will gain both name and fame (cheers). I beg to propose now that a cordial vote of thanks be given by acclamation to Lady Mackenzie (loud cheers).

The PRINCIPAL: On behalf of my wife I beg to tender you my most grateful thanks for the generous manner in which you have received the mention of her name. I can only say that she assists me in my work, though her help is perhaps one of those unseen powers; but still it is occasionally felt. I hope I did not take a mean advantage of her to-day, but I do not think I ever gave such a long address. I could not, however, resist the temptation of obliging her for once to listen to me; but I have not the least doubt that I shall be repaid for this on some occasion when I least expect it (laughter). Let me once more, in the name of my wife, myself, and my daughter—who is only kept from being present to-day because she is hard at work rehearsing—thank you heartily for your kindness. I am perfectly sure that my wife feels, as I do, your great kindness in receiving her so warmly (cheers).

The National Anthem having been sung, the proceedings then terminated.







Royal Academy of Music.

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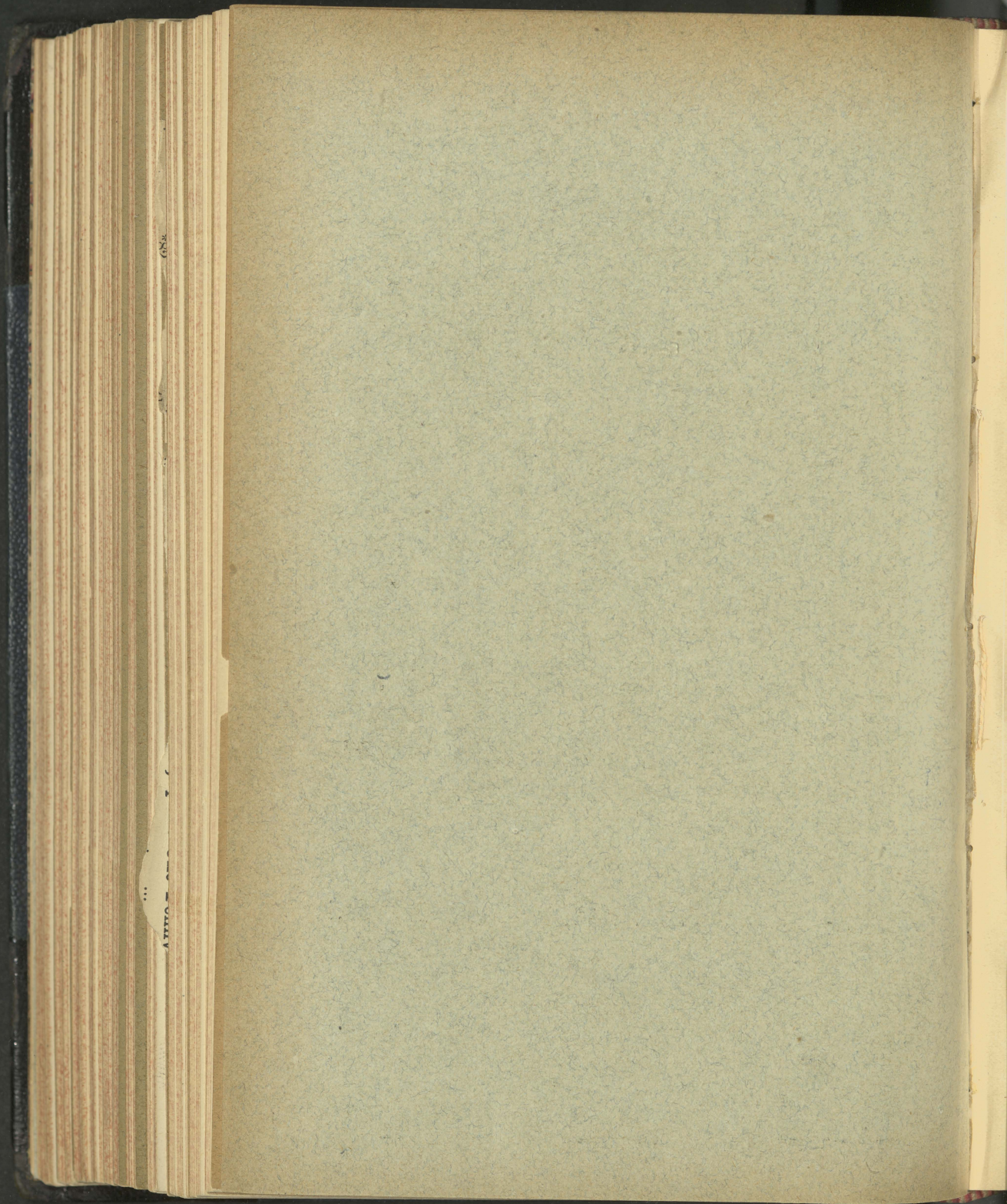
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On Monday, 11th Nov., 1895,

At Three o'clock.

Principal - Sir ALEXANDER CAMPBELL MACKENZIE, Mus. Doc., F.R.A.M.

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❖ PROGRAMME. ❖

INTRODUCTION AND AIR, with Variations—Organ ... *W. G. Wood.*

Miss CLAIBORNE DIXON
(*Henry Smart Scholar*).

LÉGENDE—Violin *Wieniawski.*

Mr. PERCY H. MILES.

SONG "Near Thee" *Raff.*

Miss GERTRUDE BEVAN.

ANDANTE SPIANATO AND POLONAISE in E flat—Pianoforte *Chopin.*

Miss EDITH PRATT.

QUARTET in D—Two Violins, Viola, and Violoncello ... *Borodine.*

(First time of performance in England.)

Allegro Moderato—Scherzo—Notturmo—Finale.

Miss EDIE REYNOLDS, Miss BEATRICE STUART, Mr. VERNON
ADDISON, and Miss MAY MUKLE.

RECITATIVE ... "Deeper and deeper still"
AIR ... "Waft her, Angels" } (*Jephtha*) *Handel.*

Mr. GWILLYM RICHARDS.

BALLADE (MS.)—Violin and Pianoforte ... *Joseph C. Holbrook*
(Student).

Mr. ALDO ANTONIETTI and Mr. J. C. HOLBROOK.

ARIA " Si, Carina " (*Dinorah*) ... *Meyerbeer.*

Miss LOUISA ATKINSON.

ROMANCE—Violoncello *Vieuxtemps.*

Mr. DEZSÖ KORDY.

DUET, " Children, pray this love to cherish " (*God, Thou art Great*)
Spohr.

Miss MINNIE M. CAMERON and Mr. CHARLES LODGE.

VARIATIONS (on an original theme by G. A. Macfarren)—

Two Pianofortes *Dora Bright.*

Miss LLEWELA DAVIES (*Macfarren Scholar*) and Miss ELSIE HORNE.



THE PIANOFORTES BY MESSRS. JOHN BROADWOOD & SONS.



PROGRAMME.

.....
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

INTRODUCTION AND AIR, with Variations—Organ *W. G. Wood.*

MISS CLAIBORNE DIXON
(*Henry Smart Scholar*).

LÉGENDE—Violin *Wieniawski.*

MR. PERCY H. MILES.

SONG "NEAR THEE" *Raf.*

MISS GERTRUDE BEVAN.

DEEP in thine eyes mine own are gazing,
When I am near thee, love!
My Heaven in their light upraising,
My trust all in their truth amazing.
Deep in thine eyes mine own are gazing,
When I am near thee, love!

To thy sweet form still inly clinging,
 When I am far away;
 No weary grief is absence bringing,
 Because of thee my heart is singing,
 To thy sweet form still inly clinging,
 When I am far away.

Ah! full of bliss will be our meeting,
 When I return to thee;
 Our hearts with mild emotion beating,
 Will share the rapture of that greeting,
 How joyful then will be our meeting,
 When I return to thee.

B. F. Wyatt Smith.

ANDANTE SPIANATO AND POLONAISE IN E FLAT—

Pianoforte *Chopin.*

MISS EDITH PRATT.

QUARTET IN D—Two Violins, Viola, and Violoncello *Borodine.*

(First time of performance in England.)

Allegro Moderato.

Scherzo.

Notturmo.

Finale.

MISS EDIE REYNOLDS, MISS BEATRICE STUART,

MR. VERNON ADDISON, AND MISS MAY MUKLE.

RECITATIVE ... "Deeper and deeper still"
 AIR ... "Waft her, Angels" } (*Jephtha*) *Handel.*

MR. GWILLYM RICHARDS.

RECITATIVE.

DEeper, and deeper still, thy goodness, child,
 Pierceth a father's loving heart, and checks
 The cruel sentence on my falt'ring tongue.
 Oh! let me whisper it to the raging winds
 Or howling deserts: for the ears of men
 It is too shocking. Yet have I not vowed?
 And can I think the great Jehovah sleeps
 Like Chemosh and such fabled deities?
 Ah, no! Heaven heard my thoughts
 And wrote them down.
 It must be so. 'Tis this that racks my brain,
 And pours into my breast a thousand pangs
 That lash me into madness! Horrid thought!
 My only daughter! So dear a child,
 Doomed by a father! Yes, the vow is passed,
 And Gilead hath triumphed o'er his foes;
 Therefore, to-morrow's dawn—I can no more.

AIR.

Waft her, angels, through the skies,
 Far above yon azure plain,
 Glorious there like you to rise,
 There like you for ever reign.

BALLADE (MS.)—Violin and Pianoforte

Joseph C. Holbrook
(Student).

MR. ALDO ANTONIETTI AND MR. J. C. HOLBROOK.

ARIA "SI, CARINA" (*Dinorah*) ... Meyerbeer.

Miss LOUISA ATKINSON.

SI Carina, caprettina dormi in pace là !
 Si carina gentilina dormi in pace là !
 Im bel venticel aleggia lieve dormi
 L'ombra invita a riposar,
 Del nuscel che corre al mar,
 S'ode il mormorare,
 Tra l'erbette.

Ah ! Carina, etc.

Ahimè sei di lontan restò,
 Ne tornò errando va,
 Sulle colline in mezzo ai sassi, a rovi e spine
 Bellah, Bellah, pietà mi fa !
 Ese mai dal lupo sei presa !
 Ma non temer, sarò là per tua difesa
 Non temer Bellah, sarò là.

Ah ! Carina, etc.

Si là non ti ridestar !
 Cari angellini, tregua al garrir
 Che la mia bella ha da Dormir, piu, pian.

English version.

Sleep, my darling, naught shall harm thee,
 I am watching nigh.
 Lo, beneath the leafy shade
 Runs a brook adown a glade
 With cradle song to charm thee.
 How many a weary day,
 Far away, lone and afraid,
 Why did'st thou ramble?
 Now bruis'd with rock,
 Now torn with bramble.
 Marie! Marie! my own Marie!
 The wolf in the dark would beset thee.
 But, never fear, he shall not get thee,
 Sleep till the dawn of day.
 Thou bird in the alder, murmur low,
 My long lost playmate slumbers now.

ROMANCE—Violoncello l'heureux temps.

MR. DEZSÖ KORDY.

DUET, "Children, pray this love to cherish" (*God, Thou art Great*)
Spoehr.

MISS MINNIE M. CAMERON AND MR. CHARLES LODGE.

CHILDREN, pray this love to cherish,
 Ye whom God hath made His like,
 Ye gentle Spirits, the world is all your own—
 The beams of morning, the rays of evening, the day, the night,
 They both to you bring peace and bliss.
 Mortals, rejoice; the curse is past,
 Ye now are blessed, and Heaven itself e'en now draws near.
 Mortals, rejoice! Earth, be thou now a land with love o'erflowing,
 So Heaven remains ever with thee.

VARIATIONS (on an original theme by G. A. Macfarren)—

Two Pianofortes *Dora Bright.*

MISS LLEWELA DAVIES (*Macfarren Scholar*) AND

MISS ELSIE HORNE.



A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1838 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1893) have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuëll, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are sixteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing.

GORING THOMAS SCHOLARSHIP for Composition.

SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

PAREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

NORMAN SALMOND PRIZE for Singing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 19.)

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required. There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 25), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

† With respect to the subjects in Italics, see p. 20.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 20.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 18, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 18 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student ...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term ..	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each) ...	7	7	0
Operatic Class (Ordinary Students)	1	11	6
" " (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

† Except to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1895-6.

The First, or Michaelmas Term, commences on Thursday, 26th September, and closes on Wednesday, 18th December, 1895.

The Michaelmas Half-Term commences Thursday, 7th November, 1895.

The Second, or Lent Term, commences on Thursday, 9th January, and closes on Wednesday, 1st April, 1896.

The Lent Half-Term commences Thursday, 20th February, 1896.

The Third, or Midsummer Term, commences on Thursday, 30th April, and closes on Wednesday, 22nd July, 1896.

The Midsummer Half-Term commences on Thursday, 11th June.

ENTRANCE EXAMINATIONS, 1895-6.*

Entrance Examinations will be held :—

For the Michaelmas Term, Monday, 23rd September, at 10.

For the Michaelmas Half-Term, Monday, 4th November, at 2.

For the Lent Term, Monday, 6th January, at 11.

For the Lent Half-Term, Monday, 17th February, at 2.

For the Midsummer Term, Monday, 27th April, at 2.

For the Midsummer Half-Term, Monday, 8th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 17, Paying Students, paragraph 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 1,944 Candidates have presented themselves for this examination, of whom 514, or an average of 26.44 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the 1896-7 Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is Saturday, 31st October, 1896. The last day for completion of the entry by payment of Final Fee is Monday, 30th November, 1896.

The following Contributions have been received towards a

Students' Aid Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

J. F. H. READ, THOMAS THRELFALL, and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
Anonymous, per Secretary	3	3	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., A.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
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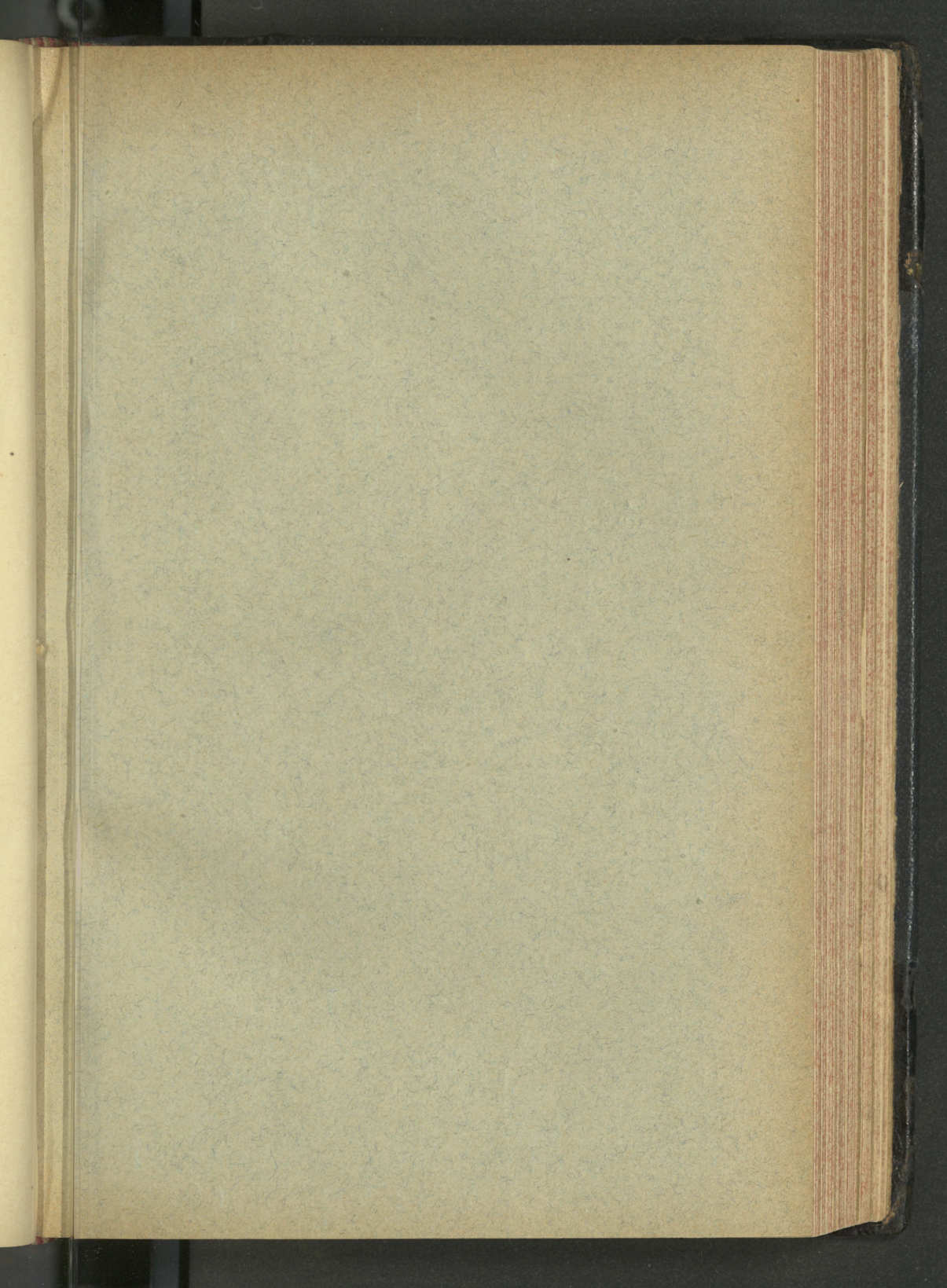
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HOYTE, WM. STEVENSON.
KIPPS, W. J., A.R.A.M.

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PARKER, W. FRYE, F.R.A.M.
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VIOLA.

BURNETT, A., Hon. R.A.M.

VIOLONCELLO.

DE MUNCK, CHEV. ERNEST.
HOWELL, EDWARD, F.R.A.M.
PEZZE, A., Hon. R.A.M.
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FLUTE.

VIVIAN, A. P.

HAUTBOY.

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MALSCHE, W. M.

CLARINET.

CLINTON, G. A.

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WOTTON, W. B.

HORN.

MAN, T. E.

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TROMBONE.

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FARREN, WILLIAM.
LESINGHAM, HENRY.
ROBERTSON, IAN.

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SOUTTEN, B.

DEPORTMENT.

SOUTTEN, B.

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BERTRAND, FELIX.

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HOWARD, Miss M.
MOTT, GEORGE E.
NEWLAND-SMITH, GEORGE E.

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CRAWLEY, Miss ALICE.
STANYON, Miss ANNIE.

PIANOFORTE.

BOWMAN, Miss AVIS.
COATES, Miss ISABEL.

PIANOFORTE (continued).

FLANDERS, BERNARD C.
JAMES, QUINTUS S. H.
KEEBLE, PERCY.
MOSS, Miss M. P.
PALLISER, Miss SYBIL.
PRATT, Miss EDITH.
PURVIS, Miss EDITH.
STIBBS, Miss BESSIE.
WEST, Miss LILY.
WHEATON, Miss EMMA.

VIOLIN.

COLLINS, Miss GERTRUDE.
DAVIES, A. C. HANDLEY.
DYSON, W. H.
REED, W. H.

VIOLONCELLO.

HAMMET, W. J.

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CHILD, Miss ANNIE.
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Conductor of Orchestral and Choral Practice—

SIR ALEXANDER CAMPBELL MACKENZIE, Mus. D., F.R.A.M.

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The Select Choir.



SOPRANOS.

Miss Atkinson, L.	Miss Godfrey, M.	Miss Kaiser.
„ Austin.	„ Gomersall.	„ Manley-Sims.
„ Carr.	„ Hamilton.	„ Morrison.
„ Cooper, M. G.	„ Hearn.	„ Sargent.
„ Crisp.	„ Hedges.	„ Waite.
„ Crosby.	„ John.	„ West, H.
„ Danby.	„ Johnston.	„ Williams, C.
„ Foote.		

CONTRALTOS.

Miss Bevan.	Miss Kempton.	Miss Stanyon.
„ Butler.	„ Martin.	„ Spicer.
„ Cameron.	„ McCulloch.	„ Thompson, A. E.
„ Care.	„ Power.	„ Travers.
„ Howard, M.		

TENORS.

Mr. Bagnall.	Mr. Keeble.	Mr. Reynolds.
„ Browne.	„ Lewis.	„ Richards.
„ Cowper.	„ Mitton.	„ Rumsey.
„ Davis, T. S.	„ Oades.	„ Spawforth.
„ James, T. M.		

BASSES.

Mr. Baxter, D.	Mr. Hoggett.	Mr. Pryce.
„ Brogden.	„ Hyett.	„ Radford.
„ Chalcraft.	„ Jones, D.	„ Richmond.
„ Crickmer.	„ Keel.	„ Soames.
„ Davies, E. M.	„ Lansdale.	„ Zay.
„ Ford.	„ Monek.	

Accompanist ... Mr. BERNARD C. FLANDERS.

❖ PROGRAMME. ❖

ANDANTE TRANQUILLO { From Trio in C minor (Op. 27)— } Schütt.
SCHERZO { Pianoforte, Violin, and Violoncello }

Miss MARY BURGESS, Miss EDIE REYNOLDS,
and Miss AUDREY E. CHAPMAN.

PSALM CXXX. ... "Out of the deep" A. Goring Thomas.

THE SELECT CHOIR.

Solo—Miss LILIAN FOOTE.

"DES ABENDS" { Phantasiestücke (Op. 12) } ... Schumann.
"IN DER NACHT" { —Pianoforte }

Miss MARY PHILPOTT.

SONG ... "Sleep, heart of mine" ... Smart.

Miss MINNIE F. T. CULLIS
(Sainton-Dolby Scholar).

QUARTET (MS.) { For Pianoforte, Violin, Viola, } Joseph C. Holbrook
and Violoncello (Student).

Adagio cantabile—Allegretto scherzando—Adagio cantabile.
Presto fuoco.

Miss GERTRUDE PEPPERCORN, Miss EDITH E. BYFORD,
Mr. VERNON ADDISON, and Mr. WITHERS.

RECIT. { "Ch' io mi scordi di te" }
 ARIA { "Non temer amato bene" } Mozart.

Miss AMY SARGENT.

Pianoforte—Miss ISABEL COATES.

THEME AND VARIATIONS in C minor—Pianoforte Beethoven.

Miss RODBARD.

SONG "Orpheus with his lute" Sullivan.

Miss LILIAN H. BURGESS.

ALLEGRO APPASSIONATA { From Quartet in E minor—Two }
 ALLEGRO À LA POLKA { Violins, Viola, and Violoncello } Smetana.

Miss EDITH E. BYFORD, Miss BEATRICE STUART,

Mr. VERNON ADDISON, and Miss AUDREY E. CHAPMAN.

SCHERZO (Op. 87)—Two Pianofortes Saint-Saëns.

Miss FLORENCE A. T. DAWES.

Miss JOSEPHINE C. G. TAYLOR.

Conductor of the Choir—Mr. H. R. EYERS, F.R.A.M.



THE PIANOFORTES BY MESSRS. JOHN BROADWOOD & SONS.



PROGRAMME.

.....
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

ANDANTE TRANQUILLO { From Trio in C minor }
SCHERZO { (Op. 27)—Pianoforte, ... Schütt.
Violin, and Violoncello }

MISS MARY BURGESS, MISS EDIE REYNOLDS,
AND MISS AUDREY E. CHAPMAN.

PSALM CXXX. ... "Out of the deep" A. Goring Thomas.
THE SELECT CHOIR.

Solo—Miss LILIAN FOOTE.

⓪UT of the deep have I called unto Thee, O Lord: Lord, hear
my voice.

O let Thine ears consider well: the voice of my complaint.

If Thou, Lord, wilt be extreme to mark what is done amiss:

O Lord, who may abide it?

For there is mercy with Thee: therefore shalt Thou be feared.

I look for the Lord; my soul doth wait for him: in His word
is my trust.

My soul fleeth unto the Lord: before the morning watch, I
say, before the morning watch.

And He shall redeem Israel from all his sins.

“DES ABENDS” { Phantasiestücke (Op. 12)— } Schumann.
 “IN DER NACHT” { Pianoforte }

MISS MARY PHILPOTT.

SONG ... “Sleep, heart of mine” ... Smart.

MISS MINNIE F. T. CULLIS (*Sainton-Dolby Scholar*).

SLEEP, heart of mine, why should love awake thee?
 Like a clos'd rosebud, to thy rest betake thee,
 Sleep! sleep, heart of mine!
 Wherefore art thou beating? do dreams disturb thy slumbers?
 Vainest hopes repeating. Sleep, sleep, sleep!

Sleep, heart of mine! sleep thee without dreaming,
 Love, the beguiler, weareth such false seeming,
 Sleep! sleep, heart of mine.
 But if in thy slumbers, breathe one sweet murmur,
 Of his charmed numbers,
 Wake, heart of mine, from such dang'rous sleeping!
 Love's haunted visions ever end in weeping.

QUARTET (MS.) { For Pianoforte, Violin, } Joseph C. Holbrook
 { Viola, and Violoncello } (Student).

Adagio cantabile—Allegretto scherzando—Adagio cantabile.

Presto fuoco.

MISS GERTRUDE PEPPERCORN, MISS EDITH E. BYFORD,
 MR. VERNON ADDISON, AND MR. WITHERS.

RECIT. { "Ch' io mi scordi di te" }
 ARIA { "Non temer amato bene" } Mozart.

MISS AMY SARGENT.

Pianoforte—MISS ISABEL COATES.

RECITATIVO.

CH' io mi scordi di te? Che a lui mi doni puoi
 Consigliarmi? E puoi voler ch' io viva? Ah no!
 Sarrebbe il viver mio di morte assai peggior,
 Venga la morte! intrepida, l' attendo, ma ch' io
 Possa struggermi ad altra face, ad altro oggetto
 Donar gli affetti miei, come tentarlo?
 Ah di dolor, ah di dolor morrei.

ARIA.

Non temer amato bene,
 Per te sempre il cor sarà
 Più non reggo a tante pene,
 L' alma mia mancando vò,
 Tu sospiri, o duol funesto
 Pensa almen, che istante è questo!
 Non mi posso, oh Dio! spiegar, Oh Dio! spiegarlo.
 Non temer amato bene,
 Per te sempre il cor sarà.
 Stelle barbare, stelle spietate
 Perchè mai tanto rigor.

THEME AND VARIATIONS in C minor—Pianoforte Beethoven.

MISS RODBARD.

SONG "Orpheus with his lute" *Sullivan.*

MISS LILIAN H. BURGESS.

ORPHEUS with his lute made trees
And the mountain tops that freeze,
Bow themselves, when he did sing:
To his music, plants and flowers
Ever spring; as sun and showers
There had made a lasting spring.

Everything that heard him play,
Ev'n the billows of the sea,
Hung their heads, and then lay by.
In sweet music is such art:
Killing care and grief of heart
Fall asleep, or, hearing die.

ALLEGRO APPASSIONATA { From Quartet in E
ALLEGRO À LA POLKA { minor—Two Violins, } *Smetana.*
Viola, and Violoncello }

MISS EDITH E. BYFORD, MISS BEATRICE STUART,
MR. VERNON ADDISON, AND MISS AUDREY E. CHAPMAN.

SCHERZO (Op. 87)—Two Pianofortes *Saint-Saëns.*

MISS FLORENCE A. T. DAWES.

MISS JOSEPHINE C. G. TAYLOR.

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1838 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1893) have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuëll, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are sixteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing.

GORING THOMAS SCHOLARSHIP for Composition.

SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

PAREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

NORMAN SALMOND PRIZE for Singing.

MESSRS. W. E. HILL & Sons' PRIZE for Violin Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 19.)

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 25), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

† With respect to the subjects in Italics, see p. 20.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 20.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 18, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in *italics* in the list on p. 18 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student ...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term ..	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)... ..	1	11	6
“ “ (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Except to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1895-6.

The First, or Michaelmas Term, commences on Thursday, 26th September, and closes on Wednesday, 18th December, 1895.

The Michaelmas Half-Term commences Thursday, 7th November, 1895.

The Second, or Lent Term, commences on Thursday, 9th January, and closes on Wednesday, 1st April, 1896.

The Lent Half-Term commences Thursday, 20th February, 1896.

The Third, or Midsummer Term, commences on Thursday, 30th April, and closes on Wednesday, 22nd July, 1896.

The Midsummer Half-Term commences on Thursday, 11th June.

ENTRANCE EXAMINATIONS, 1895-6.*

Entrance Examinations will be held:—

For the Michaelmas Term, Monday, 23rd September, at 10.

For the Michaelmas Half-Term, Monday, 4th November, at 2.

For the Lent Term, Monday, 6th January, at 11.

For the Lent Half-Term, Monday, 17th February, at 2.

For the Midsummer Term, Monday, 27th April, at 2.

For the Midsummer Half-Term, Monday, 8th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 17, Paying Students, paragraph 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 1,944 Candidates have presented themselves for this examination, of whom 514, or an average of 26.44 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the 1896-7 Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is Saturday, 31st October, 1896. The last day for completion of the entry by payment of Final Fee is Monday, 30th November, 1896.

The following Contributions have been received towards a

Students' Aid Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

J. F. H. READ, THOMAS THRELFALL, and the PRINCIPAL.

In memory of John Hollier, Esq., of Gloucester Road, Regent's Park,	£	s.	d.
the gift of his Widow	50	0	0
Anonymous, per Secretary	3	3	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., A.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M.	5	5	0
Macrone, Miss C. A., F.R.A.M.	1	1	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Renshaw, J., Esq.	1	1	0
Robinson, R. H. A., Esq., A.R.A.M.	1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Sparrow, Chas. E., Esq.	3	14	0
White, His Honour Judge F. Meadows	5	5	0

Subscribing Members.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HER MAJESTY THE QUEEN	105	0	0			
H.R.H. THE PRINCE OF WALES	10	10	0			
H.R.H. THE PRINCESS OF WALES	10	10	0			
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G.	5	5	0	50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0

Abel, Sir Frederick, Bart., K.C.B., D.C.L., D.Sc., F.R.S.	1	1	0			
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Agnew, Philip L., Esq.	3	3	0			
Aitken, Samuel, Esq.	5	5	0			
Albanesi, Cav ^o Carlo, Hon. R.A.M.	1	1	0			
Allison, Mrs. Edith	5	5	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M.				3	3	0
Anderson, James Ferrier, Esq.	1	1	0			
Ashdown, Edwin, Esq.	5	5	0			
Atkinson, W., Esq. (deceased)				50	0	0

Bambridge, G. E., Esq., A.R.A.M.	1	1	0			
Bampfylde, F. W. W., In memory of	1	1	0			
Banister, H. C., Esq., F.R.A.M.	1	1	0			
Bantock, Dr. G. Granville	1	1	0			
Barry, C. A., Esq.				12	12	0
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M.	1	1	0			
Bennett, J. R. Sterndale, Esq.	2	2	0			
Bennett, Joseph, Esq.	5	5	0			
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M.				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
Betjemann, G. H., Esq. Hon. R.A.M.	1	1	0			
Bliss, Rev. W. H., M.A., Mus. Bac. Oxon.	1	1	0			
Bloomfield, Lady				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Briant, Rowland, Esq., A.R.A.M.	1	1	0			
Broadwood & Sons, Messrs. John	5	5	0	200	0	0
Broadwood, Walter S., Esq.				10	0	0
Broxholme, Mrs. Fred. G.				26	5	0
Burnett, A., Esq., Hon. R.A.M.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Cater, J. J., Esq.	1	1	0			
Chappell & Co., Messrs.	5	5	0			
Chitty, The Hon. Sir Joseph W.				52	10	0
Clapshaw, Miss Amy C. G., A.R.A.M.	1	1	0			
Cliburn, Mrs. Irene Ware, A.R.A.M.	1	1	0			
Cobb, Gerard F., Esq., M.A.	1	1	0			
Cocks & Co., Messrs. Robert	5	5	0			
Collard & Collard, Messrs.	5	5	0			
Corder, F., Esq., F.R.A.M.	1	1	0			
Couldery, C. H., Esq., A.R.A.M.	1	1	0			
Cox, F. R., Esq., F.R.A.M. (deceased)				2	2	0
Crowe, Mrs. George	1	1	0			
Cummings, Richard, Esq., A.R.A.M.	1	1	0			
Cummings, W. H., Esq., F.S.A., Hon. R.A.M.	1	1	0			
Curtis, Miss Alice, L.R.A.M.	1	1	0			
Dannreuther, Edward, Esq.	1	1	0			
Davenport, F. W., Esq., Hon. R.A.M.	1	1	0			
Davies, Ben, Esq., A.R.A.M.	1	1	0			
Davies, Miss Jessie, A.R.A.M.	1	1	0			
Davies, Mrs. Mary, F.R.A.M.	1	1	0			
Davies, Mrs. M. Read	1	1	0			
De Keyser, Sir Polydore, Bart.	2	2	0			
De Munck, Chev. Ernest	1	1	0			
Dewar, Professor James, LL.D., F.R.S.	1	1	0			
Diemer, P. H., Esq. (Bedford)	1	1	0			
Dixon, Miss E. J.	1	1	0			
Dobbie, R., Esq.	1	1	0			
Dobree, Bonamy, Esq.	5	5	0	5	5	0
Dorrell, W., Esq., F.R.A.M.	2	2	0			
Dudley, The Right Hon. The Earl of (deceased)				105	0	0
Erard & Co., Messrs.	5	5	0			
Evill, Henry, Esq.	1	1	0			
Eyers, H. R., Esq., F.R.A.M.	1	1	0			
Faning, Eaton, Esq., Mus. Bac., Cantab., F.R.A.M.	1	1	0			
Farren, Wm., Esq.	1	1	0			
Ferrari, Miss F. J.	1	1	0			
Fiori, E., Esq., Hon. R.A.M.	1	1	0			
Fitch, Fredk. Geo., Esq.	3	3	0			
Fitton, Walter, Esq., A.R.A.M.	1	1	0			
Flack, Mrs. W. J.	1	1	0			
Fleming, Miss Fannie	1	1	0			
Garcia, Manuel, Esq., M.D. (Hon.), Hon. R.A.M.	1	1	0			
Gibson, Alfred, Esq.	1	1	0			
Goldsmid, Louisa, Lady	2	2	0	5	0	0
Goldsmiths' Company				50	0	0
Goldsmiths' Company (2nd donation)				100	0	0
Goldsmiths' Company (3rd donation)				50	0	0

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Green, Richard, Esq.	1	1	0			
Grey, Earl de	2	2	0			
Grocers' Company				5	0	0
Gwyn, Frank M., Esq.	1	1	0			
Hailstone, Mrs.				12	12	0
Hamilton, Mrs. C.	1	1	0			
Hann, W. H., Esq.	1	1	0			
Harlow, Miss Bessie M.				12	12	0
Harrison, Miss Rose (Pupil of the late Frank Mori)				12	12	0
Hartvigson, Frits, Esq., Hon. R.A.M.	1	1	0			
Haynes, Battison, Esq.	1	1	0			
Hazard, Miss Ada, A.R.A.M.	1	1	0			
Hedger, Miss	1	1	0			
Henderson, Miss Robertine, F.R.A.M.	1	1	0			
Herschell, Right Hon. Lord, G.C.B.	1	1	0			
Higgins, Miss Florence G., Mus. Bac. Lond.	1	1	0			
Higgins, H. V., Esq.	2	2	0			
Hoare, Miss	1	1	0			
Hodgkinson, David H., Esq.	1	1	0			
Horrocks, Miss Amy, F.R.A.M.	1	1	0			
Horton, G., Esq., A.R.A.M.	1	1	0			
Howe, The Earl				105	0	0
Hoyte, Wm. Stevenson, Esq.	1	1	0			
Hume, W. W. F., Esq.				12	12	0
Hunter, James, Esq.				12	12	0
Hutchinson, J. T., Esq., A.R.A.M.	1	1	0			
Huth, Mrs. Henry (deceased), per Manuel Garcia, Esq.				50	0	0
In Memoriam, J. H., November 11th, 1862				1	1	0
Izard, Alfred E., Esq., A.R.A.M.	1	1	0			
J. O. C. (per Miss Jelf Sharp)				26	5	0
Johnson, George, Esq.	1	1	0			
Kemp, S., Esq., F.R.A.M.	1	1	0			
Kilmorey, The Right Hon. the Earl of, K.P.	2	2	0			
King, Frederic, Esq., Hon. R.A.M.	1	1	0			
Kipps, W. J., Esq., A.R.A.M.	1	1	0			
Kiver, Mrs. Ernest	1	1	0			
Knight, George S., Junr., Esq.				12	12	0
Korabay, Francis, Esq.	1	1	0			
Kuhe, W., Esq., Hon. R.A.M.	1	1	0			
Lake, Herbert, Esq., A.R.A.M.	1	1	0			
Lambert, Fredk., Esq.	1	1	0			
Larkcom, Madame Agnes, A.R.A.M.	3	3	0			
Latham, Morton, Esq., Mus. B. Cantab.	1	1	0	12	12	0
Latter, Richard, Esq., F.R.A.M.	1	1	0			
Leaf, Mrs. Charles				2	2	0

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Leinster, The Duke of (deceased)				105	0	0
Lesingham, Henry, Esq.... ..	1	1	0			
Leslie, John, Esq.				36	15	0
Lewis, Arthur J., Esq.	2	2	0			
Littleton, Augustus, Esq.	1	1	0	5	5	0
Lloyd, Miss Alicia Margaret	2	2	0			
Lloyd, E. Turner, Esq.	1	1	0			
Lonsdale, The Earl of (deceased)				110	5	0
Lowe, The Misses (Mayfield Southgate)				12	12	0
Lowther, Sir John H.				10	10	0
Lowther, Right Hon. Lady E. (deceased)				90	17	0
Lucas, Arthur, Esq.	1	1	0			
Lunn, Mrs. H. C., A.R.A.M.	1	1	0			
Lush, Mrs. A. E. V.	1	1	0			

Macfarren, Walter, Esq., F.R.A.M.	3	3	0			
Mackenzie, Sir Alexander Campbell, F.R.A.M.	1	1	0			
Mackenzie, H., Esq.				97	12	0
Mackway, Walter, Esq., A.R.A.M.	1	1	0			
Maclean, Dr. Chas.	1	1	0			
Macpherson, Stewart, Esq., F.R.A.M.	1	1	0			
Macrory, Edmund, Esq., Q.C.	2	2	0			
Majoribanks, E., Esq. (deceased)				57	15	0
Mann, Dr. A. H., Hon. R.A.M.				4	16	8
Marshall, J., Esq.				10	10	0
Marter, Mrs.	1	1	0			
Maslin, Mrs. Victor	1	1	0			
Matthay, Tobias A., Esq., F.R.A.M.	1	1	0			
Matthews, Andrew, Esq.	1	1	0			
McKisack, W., Esq.	1	1	0			
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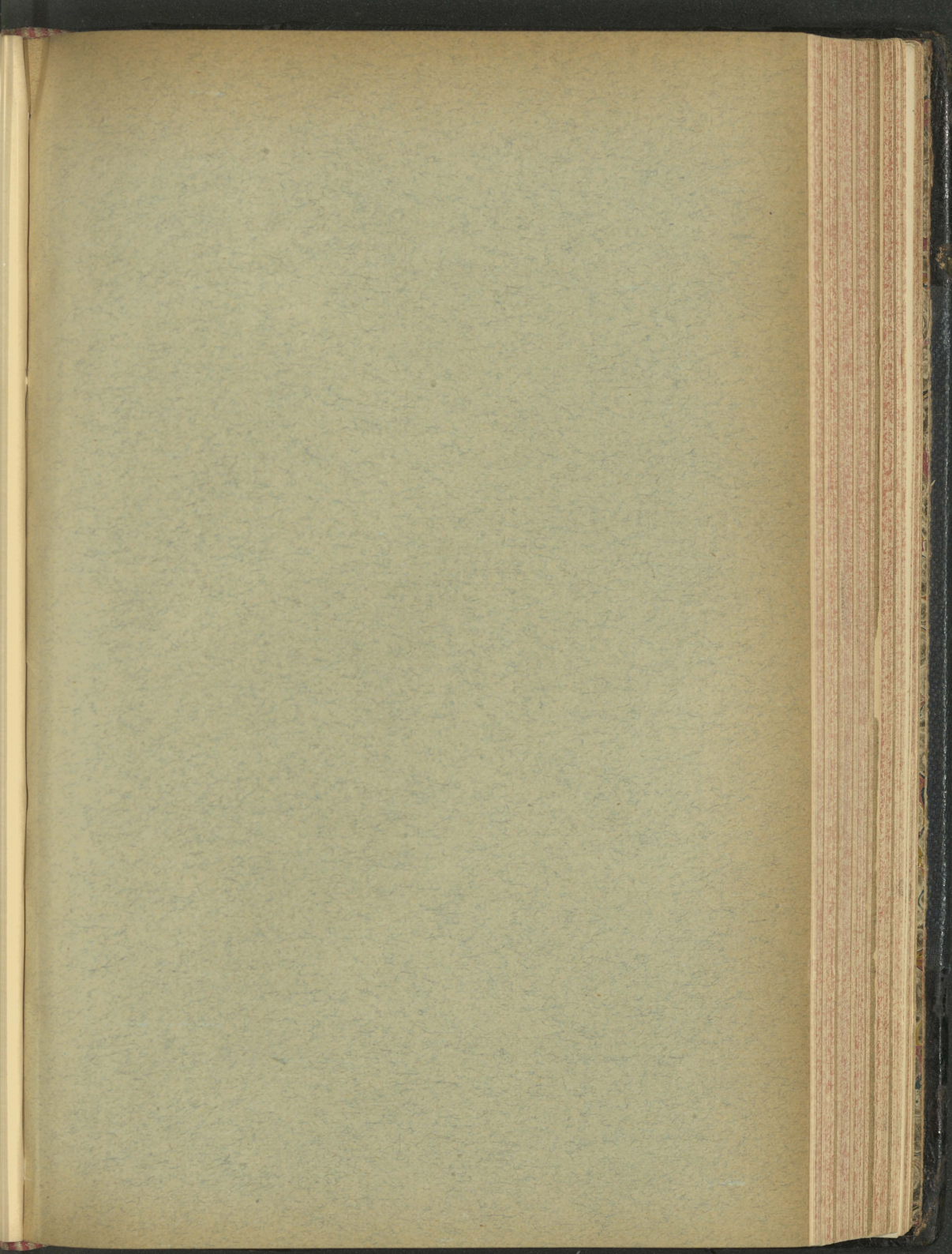
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PASTORAL SONATA *Rheinberger.*

Mr. EUSTACE TURNER (*Sir John Goss Scholar*).

RECITATIVO, "Oh Palmide infelice!" } (*Il Crociato in Egitto*)
 CAVATINA, "Ah come rapida fuggi" } *Meyerbeer.*

Miss HUBI-NEWCOMBE.

ALLEGRO VIVACE }
 ALLEGRO CANTABILE } From Symphony in F *Widor.*
 TOCCATA }

Mr. GEORGE D. CUNNINGHAM.

ARIA "Pieta, Signore" *Stradella.*

Mr. DAVID W. BAXTER.

PASTORALE }
 FINALE } From Symphony in D minor *Guilmant.*

Miss CLAIBORNE DIXON (*Henry Smart Scholar*).

RECITATION "The wife of Miletus" *Lord Lytton.*

Miss KATIE THOMAS.

" MIGNON'S SONG " Ambroise Thomas.

Miss MARGARET DRYSDALE.

ADAGIO, for Organ and Violin *Merkel.*

Mr. WILLIAM BEAZLEY and Mr. W. H. REED.

DUETTINI ... { "Viens"
"Pastorale" } *Saint-Saëns.*

Miss CLARA WILLIAMS and Mr. F. BARING RANALOW.

THEME, with Variations, in A flat Thiele.

Mr. T. W. LARDNER.





PROGRAMME.

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*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

PASTORAL SONATA Rheinberger.

Mr. EUSTACE TURNER (*Sir John Goss Scholar*).

RECITATIVO, "Oh Palmide infelice!" } (*Il Crociato in Egitto*)
CAVATINA, "Ah come rapida fuggi" } Meyerbeer.

Miss HUBI-NEWCOMBE.

RECITATIVO.

⓪ H Palmide infelice, io son l' autore de' moti tuoi,
sospetto do forsennato ardor, io t' ingannai.
E per me sventurata ognor sarai.

CAVATINA.

AH come rapida fuggi la speme
 Sempre piangere il cor dovrà;
 Per me risplendere un raggio sereno
 Di pace amabile mai se pedrà.

Ma il figlio ancor no redo pur ascoso ei qui resta qui
 speravo stringerlo al core e conforto qui trovare al mio
 dolore.

L' aspetto adorabile d' un tenero oggetto,
 Oh quanto all' qui darà diletto;
 Oh Cielo clemente!
 Deh fa che presto stringerlo
 Io posso al sen.
 Ah figlio ansioso il cor l' attende
 Deh vola rapida non tardar
 Di gioja i palpiti ridesta in sen.

ALLEGRO VIVACE

ALLEGRO CANTABILE

TOCCATA

From Symphony in F

Widor.

MR. GEORGE D. CUNNINGHAM.

ARIA "Pieta, Signore" *Stradella.*

MR. DAVID W. BAXTER.

PIETA, Signore, di me dolente,
Signor, pieta!

Se a te giunge il mio pregar
Non mi punisca il tuo rigor;
Meno severe clementi ognora
Volgi i tuoi sguardi sopra di me;
Non fia mai che nell' inferno,
Sia dannato nel fuoco eterno
Dal tuo rigor;

Pieta, Signore, pietà di me dolente,
Se a te giunge il mio pregare,
Il mio pregar meno severi,
Clementi ognora volgi i sguardi
Deh volgi i sguardi su me Signor.
Pieta, Signore, &c.

PASTORALE }
FINALE } From Symphony in D minor *Guilmant.*

MISS CLAIBORNE DIXON (*Henry Smart Scholar*).

RECITATION ... "The wife of Miletus" ... *Lord Lytton.*

MISS KATIE THOMAS.

"MIGNON'S SONG" *Ambroise Thomas.*

MISS MARGARET DRYSDALE.

TO-MORROW? Who knows where we
may be to-morrow?

To God belongs the future,
Time is in His hand.
They call me Mignon,
No other name have I.
The leaves have come and gone,
The flowers have bloomed and faded,
No one hath numbered them,
No one my years hath told!
Alas! my mother sleepeth,
And the great demon is dead.

Knowest thou that dear land
Where the orange trees grow?
Odours sweet fill the air,
And perfumed roses blow?
Where the breeze softly sighs,
Birds blithely going and coming,
All the year bloom the flowers,
And bees ne'er cease their humming?
In this land there ever smiling,
Bright gifts from on high,
A Spring-time everlasting,
A heav'nly blue sky.

Alas ! O might I follow thee
 To that far distant land,
 For which vainly I strive.
 'Tis there, yes, there my heart so longs to live,
 To live, to love, and to die.

Knowest thou that dear home,
 Seen by me but in dreaming ?
 The halls are bright with gold,
 And with white statues gleaming.
 They call me thro' the night,
 I hear their sweet beseeching,
 And the lawn, where the dancers are gay
 'Neath boughs o'er-reaching.
 And the lake, crystal clear,
 On whose blue waters hie
 White-winged boats,
 As birds in azure fly !
 Alas ! could I follow thee
 To that far distant land
 From which fate exiles me ?
 'Tis there, yes, there my heart so longs to live,
 To love, to live, and to die.

ADAGIO, for Organ and Violin *Merkel.*

MR. WILLIAM BEAZLEY AND MR. W. H. REED.

DUETTINI ... { "Viens"
 "Pastorale" } ... *Saint-Saëns.*

MISS CLARA WILLIAMS AND MR. F. BARING RANALOW.

VIENS.

VIENS ! Viens !
 Une flûte invisible
 Soupire dans les vergers,
 La chanson la plus paisible
 Est la chanson des bergers.

Viens ! Viens !
 Le vent ride sous l'yeuse,
 Le sombre incroir des eaux,
 La chanson la plus joyeuse
 Est la chanson des oiseaux.

Que nul soin ne te tourmente,
 Aimons nous ! aimons toujours !
 La chanson la plus charmante
 Est la chanson des amours.

PASTORALE.

3 CI les tendres oiseaux
 Goutent cent douceurs secrètes,
 Et l'on entend ces côteaux
 Retentir des chansonnettes
 Qu'ils apprennent aux échos.

Sur ce gazon les ruisseaux
 Murmurent leurs amourettes,
 Et l'on voit jusqu'aux ormeaux
 Pour embrasser les fleurettes
 Pencher leurs jeunes rameaux.

THEME, with Variations, in A flat Thiele.

MR. T. W. LARDNER.



A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1893) have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuëll, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1880, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are sixteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing.

GORING THOMAS SCHOLARSHIP for Composition.

SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

PALEPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

NORMAN SALMOND PRIZE for Singing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 19.)

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 25), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

† With respect to the subjects in Italics, see p. 20

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 20.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 18, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 18 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student ...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term ..	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
“ “ (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee. Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Except to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1895-6.

The First, or Michaelmas Term, commences on Thursday, 26th September, and closes on Wednesday, 18th December, 1895.

The Michaelmas Half-Term commences Thursday, 7th November, 1895.

The Second, or Lent Term, commences on Thursday, 9th January, and closes on Wednesday, 1st April, 1896.

The Lent Half-Term commences Thursday, 20th February, 1896.

The Third, or Midsummer Term, commences on Thursday, 30th April, and closes on Wednesday, 22nd July, 1896.

The Midsummer Half-Term commences on Thursday, 11th June.

ENTRANCE EXAMINATIONS, 1895-6.*

Entrance Examinations will be held:—

For the Michaelmas Term, Monday, 23rd September, at 10.

For the Michaelmas Half-Term, Monday, 4th November, at 2.

For the Lent Term, Monday, 6th January, at 11.

For the Lent Half-Term, Monday, 17th February, at 2.

For the Midsummer Term, Monday, 27th April, at 2.

For the Midsummer Half-Term, Monday, 8th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 17, Paying Students, paragraph 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiate'ship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 1,944 Candidates have presented themselves for this examination, of whom 514, or an average of 26.44 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the 1896-7 Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is Saturday, 31st October, 1896. The last day for completion of the entry by payment of Final Fee is Monday, 30th November, 1896.

The following Contributions have been received towards a

Students' Aid Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

J. F. H. READ, THOMAS THRELFALL, and the PRINCIPAL.

		£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park,				
the gift of his Widow	...	50	0	0
Anonymous, per Secretary	...	3	3	0
Corder, F., Esq., F.R.A.M.	...	1	1	0
Cummings, R., Esq., A.R.A.M.	...	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	...	2	0	0
Dobree, Bonamy, Esq.	...	10	10	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	...	1	1	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	...	2	2	0
Macfarren, Sir G. A. (deceased)	...	5	5	0
Macfarren, Walter, Esq., F.R.A.M.	...	5	5	0
Macirone, Miss C. A., F.R.A.M.	...	1	1	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	...	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	...	52	10	0
Moorsom, Mrs.	...	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	...	1	1	0
Renshaw, J., Esq.	...	1	1	0
Robinson, R. H. A., Esq., A.R.A.M.	...	1	1	0
Royal Academy of Music—Net profits of Commemoration Concert,				
17th May, 1894	...	62	10	2
Sparrow, Chas. E., Esq.	...	3	14	0
White, His Honour Judge F. Meadows	...	5	5	0

Subscribing Members.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HER MAJESTY THE QUEEN ...	105	0	0			
H.R.H. THE PRINCE OF WALES ...	10	10	0			
H.R.H. THE PRINCESS OF WALES ...	10	10	0			
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G. ...	5	5	0	50	0	0
H.R.H. THE PRINCE CHRISTIAN ...				5	5	0
Abel, Sir Frederick, Bart., K.C.B., D.C.L., D.Sc., F.R.S.	1	1	0			
Addison, R. B., Esq., A.R.A.M. ...	1	1	0			
Agnew, Philip L., Esq. ...	3	3	0			
Aitken, Samuel, Esq. ...	5	5	0			
Albanesi, Cav ^e Carlo, Hon. R.A.M. ...	1	1	0			
Allison, Mrs. Edith ...	5	5	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M. ...				3	3	0
Anderson, James Ferrier, Esq. ...	1	1	0			
Ashdown, Edwin, Esq. ...	5	5	0			
Atkinson, W., Esq. (deceased) ...				50	0	0
Bambridge, G. E., Esq., A.R.A.M. ...	1	1	0			
Bampfylde, F. W. W., In memory of ...	1	1	0			
Banister, H. C., Esq., F.R.A.M. ...	1	1	0			
Bantock, Dr. G. Granville ...	1	1	0			
Barry, C. A., Esq. ...				12	12	0
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M. ...	1	1	0			
Bennett, J. R. Sterndale, Esq. ...	2	2	0			
Bennett, Joseph, Esq. ...	5	5	0			
Berger, Francesco, Esq., Hon. R.A.M. ...	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased) ...				52	10	0
Best, The Hon. Henry M. ...				12	12	0
Best, The Hon. Henry M. (second donation) ...				12	12	0
Betjemann, G. H., Esq. Hon. R.A.M. ...	1	1	0			
Bliss, Rev. W. H., M.A., Mus. Bac. Oxon. ...	1	1	0			
Bloomfield, Lady ...				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M. ...	1	1	0			
Boosey & Co., Messrs. ...	5	5	0			
Briant, Rowland, Esq., A.R.A.M. ...	1	1	0			
Broadwood & Sons, Messrs. John ...	5	5	0	200	0	0
Broadwood, Walter S., Esq. ...				10	0	0
Broxholme, Mrs. Fred. G. ...				26	5	0
Burnett, A., Esq., Hon. R.A.M. ...	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Cater, J. J., Esq.	1	1	0			
Chappell & Co., Messrs.	5	5	0			
Chitty, The Hon. Sir Joseph W.				52	10	0
Clapshaw, Miss Amy C. G., A.R.A.M.	1	1	0			
Cliburn, Mrs. Irene Ware, A.R.A.M.	1	1	0			
Cobb, Gerard F., Esq., M.A.	1	1	0			
Cocks & Co., Messrs. Robert	5	5	0			
Collard & Collard, Messrs.	5	5	0			
Corder, F., Esq., F.R.A.M.	1	1	0			
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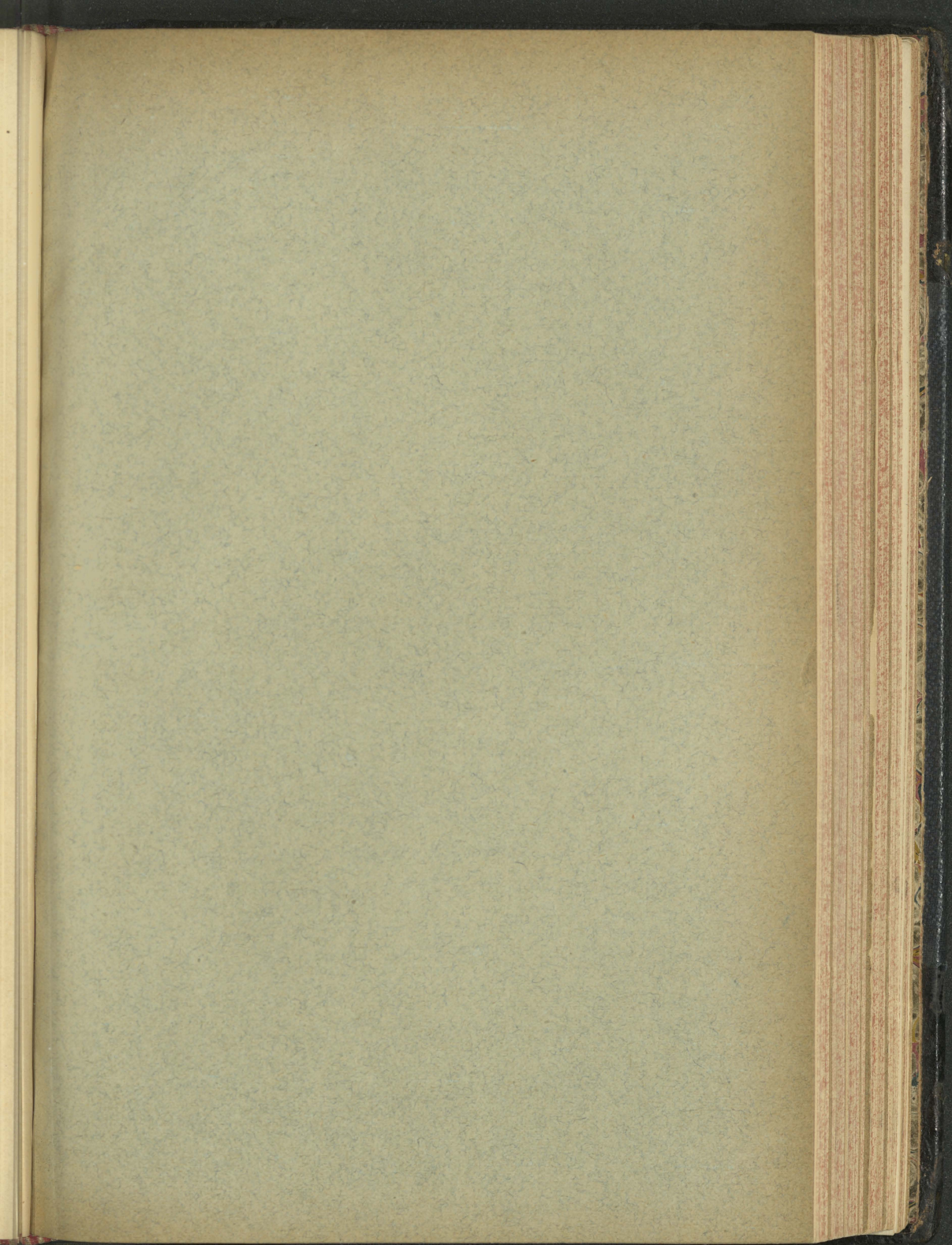
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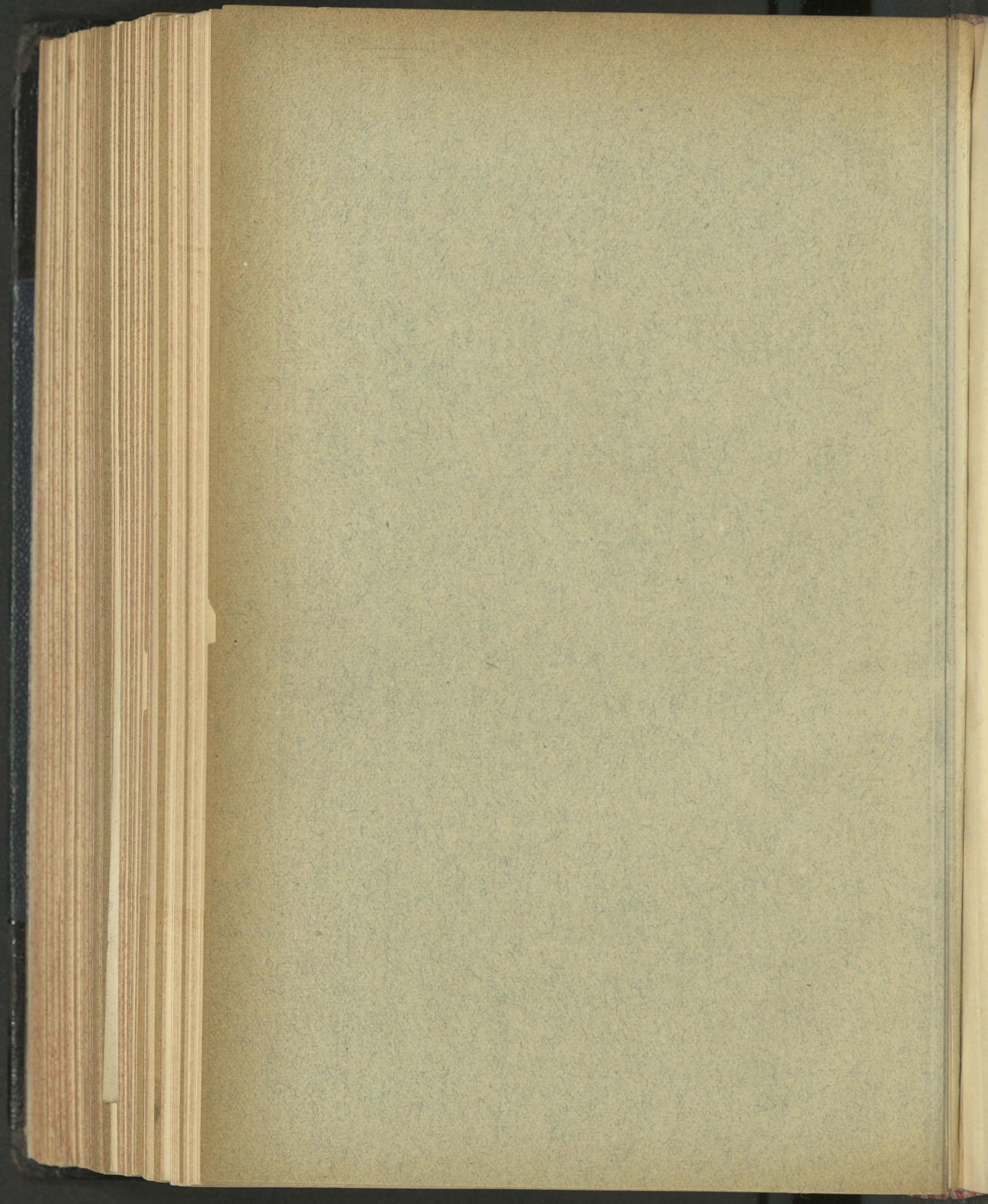
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SCHLOSSER, A., Hon. R.A.M.
THOMAS, W. HENRY.
WEBBE, SEPTIMUS, A.R.A.M.
WESTLAKE, F., F.R.A.M.

ORGAN.

BRIANT, ROWLAND, A.R.A.M.
HOYTE, WM. STEVENSON.
KIPPS, W. J., A.R.A.M.

ORGAN (continued).

RISELEY, G., Hon. R.A.M.
ROSE, HENRY R., F.R.A.M.
STEGGALL, C., Mus. D. Cantab., F.R.A.M.
STEGGALL, REGINALD, A.R.A.M.

HARP.

THOMAS, JOHN, F.R.A.M. (Pencerdd Gwalia).

VIOLIN.

ARNOLD, FRANK, A.R.A.M.
BURNETT, A., Hon. R.A.M.
GIBSON, ALFRED.
PARKER, W. FRYE, F.R.A.M.
SAURET, EMILE, Hon. R.A.M.
WESSELY, HANS, Hon. R.A.M.

VIOLA.

BURNETT, A., Hon. R.A.M.

VIOLONCELLO.

DE MUNCK, CHEV. ERNEST.
HOWELL, EDWARD, F.R.A.M.
PEZZE, A., Hon. R.A.M.
WHITEHOUSE, W. E., F.R.A.M.

DOUBLE BASS.

WHITE, A. C., Hon. R.A.M.

FLUTE.

VIVIAN, A. P.

HAUTOBOY.

HORTON, G., A.R.A.M.
MALSCH, W. M.

CLARINET.

CLINTON, G. A.

BASSOON.

WOTTON, W. B.

HORN.

MANN, T. E.

TRUMPET & CORNET.

SOLOMON, J.

TROMBONE.

MILITARY MUSIC.

GODFREY, Lieut. DAN, F.R.A.M.

ELOCUTION.

CROWE, Mrs. GEORGE.
FARREN, WILLIAM.
LESINGHAM, HENRY.
ROBERTSON, IAN.

DANCING.

SOUTTEN, B.

DEPORTMENT.

SOUTTEN, B.

FENCING & PHYSICAL DRILL.

BERTRAND, FELIX.

ITALIAN LANGUAGE.

DE ASARTA, F.

FRENCH LANGUAGE.

HARTOG, ALPHONS.

PELLUET, AUGUSTE P.

GERMAN LANGUAGE.

MERK, CHARLES, Ph.D.

SUB-PROFESSORS.

HARMONY.

BEAZLEY W. E.
HOWARD, Miss M.
MOTT, GEORGE E.
NEWLAND-SMITH, GEORGE E.

SINGING.

CRAWLEY, Miss ALICE.
STANYON, Miss ANNIE.

PIANOFORTE.

BOWMAN, Miss AVIS.
COATES, Miss ISABEL.

PIANOFORTE (continued).

JAMES, QUINTUS S. H.
KEEBLE, PERCY.
MOSS, Miss M. P.
PALLISER, Miss SYBIL.
PRATT, Miss EDITH.
PURVIS, Miss EDITH.
STIBBS, Miss BESSIE.
WEST, Miss LILLY.
WHEATON, Miss EMMA.

ORGAN.

LARDNER, T. W.

VIOLIN.

COLLINS, Miss GERTRUDE.
DAVIES, A. C. HANDLEY.
DYSON, W. H.
REED, W. H.

VIOLONCELLO.

HAMMET, W. J.

ELOCUTION.

CHILD, Miss ANNIE.
HARKNESS, MRS.
FLANDERS, BERNARD C.

Conductor of Orchestral and Choral Practice—

SIR ALEXANDER CAMPBELL MACKENZIE, Mus. D., F.R.A.M.

Directors of Ensemble Playing and Accompaniment Classes—A. PEZZE, Hon. R.A.M. and
E. SAURET, Hon. R.A.M.

Director of Sight-Singing Class—H. R. EYERS, F.R.A.M.

Director of Operatic Class—G. H. BETTEMANN, Hon. R.A.M.

Director of Junior Orchestra—W. FRYE PARKER, F.R.A.M.

Director of Literary Examinations—Rev. Dr. TROUTBECK, F.R.G.S.

CHOIR.

Sopranos.

Miss Allen.
 " Alston.
 " Appleyard.
 " Atkinson, L.
 " Austin, E.
 " Barker.
 " Baumgarten.
 " Bell, L. A.
 " Bosman.
 " Bowser, R.
 " Brown, H. A. B.
 " Burgess, L.
 " Burgess, M.
 " Cave.
 " Carr.
 " Campbell.
 Mrs. Cavell.
 Miss Claridge.
 " Claxton.
 " Clement.
 " Coe.
 " Coomber.
 " Cooper, M. S.
 " Crawford.
 " Crawley.
 " Crisp.
 " Crosby.
 " Crossley.
 " Cummings.
 " Danby, E.
 " Davidson.
 " Davies, K.
 " Davies, L. T.
 " Davy, D.
 " Dickinson.
 " Drysdale.
 " Dunham.
 " Edwards, J. M.
 " Edwards, L. C.
 " Eagland.
 " Evans, M.

Miss Finch.
 " Fisher, M.
 " Foote, L.
 " Fortye.
 " Foster.
 " George.
 " Gibson.
 " Gill.
 " Godfrey, M.
 " Goldie.
 " Gomersall.
 " Goodwin, A.
 " Grellet.
 " Hackney.
 " Hall, G.
 " Halliday.
 " Hamilton.
 " Hann.
 " Harley.
 Mrs. Hatton.
 Miss Hearn.
 " Hearsey.
 " Hedges.
 " Holder.
 " Howarth.
 " Hyde, M.
 " Jay, Isabel.
 " John.
 " Johnstone, B.
 " Kaiser.
 " Langdon.
 " Lynne.
 " Macdonald, A. B.
 " Macdonald, Helen.
 " Marsden.
 " Mathews, Violet.
 " May, V.
 " Meadows, A. J.
 " Meadows, V. M.
 " Miles, E. A.
 " Mills, G.

Miss Montford.
 Mrs. Morrison.
 Miss Morton, M.
 " Neil.
 " Neilson, E.
 " Newcombe.
 " Ogilvie.
 " Osborn.
 " Paton.
 " Pavitt.
 " Payne.
 " Peek.
 " Phillips, H.
 " Pilditch.
 " Plaskitt, M.
 " Raberg.
 " Rugg.
 " Sanders, F.
 " Sargent.
 " Schlesinger.
 " Simpson, L.
 " Smith, E. Horton.
 " Somerset.
 " Stanyon.
 " Stonard.
 " Thomas, K.
 " Thompson, A.
 " Thompson, E.
 " Todd.
 " Travers.
 " Waite.
 " Waldron.
 " Walker, Florence.
 " Walker, May.
 " Walter, Kathleen.
 " Ward.
 " Watkins, J.
 " White, M.
 " Williams, Clara.
 " Wood, F.
 " Young, M.

Contraltos.

Miss Bevan.
 " Booth.
 " Box.
 " Boucher.
 " Bowes.
 " Bowley.
 " Butler.
 " Cameron.
 " Care.
 " Carmichael.
 " Child.
 " Chapman, E.
 " Chapman, J.
 " Cireuitt.
 " Collins, L. T.
 " Conduit.
 " Cullis.
 " Darbshire.
 " Davies, Lizzie.

Miss Dick.
 " Duff.
 " Farquharson.
 " Fuhr.
 " Handcock.
 " Holbrook.
 " Holl.
 " Howard, Mary.
 " Jones, M. M. A.
 " Kempton.
 " Larkworthy.
 " Martin.
 " McCabe.
 " McCulloch.
 " Morton, M.
 " Neish.
 " Nutter.
 " Payn.
 " Powell, E.

Miss Powell, V.
 " Powers.
 " Prendergast.
 " Riseley.
 " Rogers, Feydell.
 " Rose, W.
 " Rosson.
 " Sayer, E.
 " Spicer.
 " Stanyon.
 " Stone.
 " Taylor.
 " Thomson, A.
 " Thurston.
 " Vernet.
 " Whitaker.
 " Williams, A.
 " Young, E.



The Orchestra.

First Violins.

Mr. Frye-Parker, W.†
(Principal.)

Mr. Antonietti, A.*

Miss Atkinson, N.*

" Burmester.*

" Byford, E.*

" Collins, G.*

" Collingwood.*

Mr. Dyson, W. H.*

Miss Drew.*

Mr. Freedman.*

" Green.*

" Greenhead.*

Miss Harrison.*

Mr. Hurman.*

" Maney, E.*

Miss Marsh.*

" Moss, F.*

Mr. Miles, P. H.*

Miss Parkes.*

Mr. Read, H.*

" Reed, W. H.*

Miss Riseley.*

" Rooke.*

" Stuart.*

Mr. Tertis.*

Miss Wilson, E.*

Second Violins.

Mr. Szczepanowski.†
(Principal.)

Miss Amos.*

" Brocklebank.*

Mr. Champ.*

Miss Cobb.*

" Cook, L.*

" Cooper.*

" Hann.*

" Harvest.*

Mr. Holbrook.*

Miss Hood.*

" Jones, E. M.*

" Langston.*

" Marsden.*

" McLean.*

" Nash.*

" Park.*

" Penny.*

" Pegler.*

Second Violins—

(continued).

Miss Smith, D.*

" Simpson.*

" Treherne.*

" Wilson, A. F.*

" Winter.*

Violas.

Mr. Hann, W. H.

(Principal.)

" Addison, V.*

Miss Booth.*

Mr. Creak, R. B.

Mrs. Gill, E.†

Mr. Hoggett.*

" Hobday, A.

" Starr, H. R.†

" Timothy, H. J.†

" Whitmore.*

Violoncellos.

Mr. Howell, E.†

(Principal.)

Miss Aldis.*

Mr. Carrodus.*

Miss Chapman, A.*

Mr. Earnshaw.*

" Gill, C. H. A.†

Miss Hall.*

Mr. Hammett.*

" Kordy.*

" Maney, A.*

Miss Manley-Sims.*

Mr. Parker, B. P.†

" Popham.*

Miss Watkins.*

" Wilson, A.*

Mr. Withers.*

Double Basses.

Mr. White, A. C.

(Principal.)

" Griffiths, W.

" Harper, C.†

" Hobday, C.

" Maney, E. F.†

" Rolls, W.

" Silvester, W.

Piccolo.

Mr. Donnawell, M.†

Flutes.

Mr. Vivian, A. P.†

" Chapman, H. A.

Oboes.

Mr. Horton, G.†

Miss Bull.*

Mr. Goldie.*

Clarionets.

Mr. Egerton, P.†

Miss Thomas, F.†

Bassoons.

Mr. Wotton, W. B.

" Hunt, C.†

Horns.

Mr. Mann, T. E.

" Brain, A. E.

" Borsdorf, A.

" Wright, G.

Trumpets.

Mr. Solomon, J.†

" Backwell, F.

" Rogers.*

Trombones.

Mr. Colton, T. C.

" Davis, F.

" Matt, J.

Tympani.

Mr. Weekes.*

Triangle.

Mr. Flux, N.*

Cymbals.

Mr. Barley.*

Harp.

Miss Hughes.*

Librarian.

Mr. Chapman, H. A.

* Student.

† Ex-Student.

❖ PROGRAMME. ❖

CONCERTO in D minor—Pianoforte* Mendelssohn.
Allegro vivace.—Adagio.—Finale.

Mr. CLAUDE F. POLLARD (*Thalberg Scholar*).

AIR ... "Oh, my heart is weary" (*Nadeshda*) Goring Thomas.

Miss J. SPICER.

ROMANCE in D (MS.)—Violin Vernon Addison
(Student).

Miss EDITH E. BYFORD.

AIR ... "O Star of Eve" (*Tannhäuser*) ... Wagner.

Mr. F. BARING RANALOW.

CONCERTO in G, Op. 45—Pianoforte† Rubinstein.

Moderato con moto.—Adagio.—Finale.

Miss MARGUERITE ELZY (*Erard Centenary Scholar*).

SCENE "King of Thule" and "Jewel Song" (*Faust*) Gounod.

Miss ISABEL JAY.

* THE PIANOFORTE BY MESSRS. JOHN BROADWOOD & SONS.

† THE PIANOFORTE BY MESSRS. S. & P. ERARD.



PROGRAMME.

.....

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

.....

CONCERTO in D minor—Pianoforte* Mendelssohn.

Allegro vivace.—Adagio.—Finale.

MR. CLAUDE F. POLLARD (*Thalberg Scholar*).

AIR ... "Oh, my heart is weary" (*Nadeshda*) *Goring Thomas*.

MISS J. SPICER.

RECITATIVE.

WHAT means Ivan? He speaks of shame, of danger to our great house from Valdemar's mad fancy for a serf girl, Nadeshda. Ivan was ever jealous. Oh, I am weary, weary of these brothers' quarrels.

* THE PIANOFORTE BY MESSRS. JOHN BROADWOOD & SONS.

AIR.

Oh, my heart is weary, weary night and day,
 For dreaming of my children, and doom of brothers' fray;
 Hard the fate of mothers, the tender babes they bear,
 They look for help in trouble and find but grief and care.

Oh, my heart, &c.

O name great and noble, what art thou to me,
 Who bear in the darkness the woes that shall be!
 Go! shadows of sorrow, fly ye far away,
 Come the glad to-morrow, come the fairer day.

Oh, my heart, &c.

ROMANCE in D (MS.)—Violin Vernon Addison
 (STUDENT).

MISS EDITH E. BYFORD.

AIR ... "O Star of Eve" (*Tannhäuser*) ... Wagner.

MR. F. BARING RANALOW.

RECITATIVE.

LIKE death's dark shadow Night her gloom extendeth,
 Her sable wing o'er all the world she bendeth;
 The soul that longs to tread yon path of light,
 Yet dreads to pass the gate of fear and night.
 I look on thee, oh, star in heaven the fairest,
 Thy gentle beam through trackless space thou bearest,
 The hour of darkness is by thee made bright,
 Thou lead'st us upward with pure kindly light.

AIR.

Oh, star of eve, thy tender beam
 Smiles on my spirit's troubled dream;
 From heart that ne'er its trust betrayed
 Greet, when she passes, the peerless maid;
 Bear her beyond this vale of sorrow
 To realms of light that know no morrow.

CONCERTO in G, Op. 45—Pianoforte† *Rubinstein.*

Moderato con moto.—Adagio.—Finale.

MISS MARGUERITE ELZY (*Erard Centenary Scholar*).

SCENE, "King of Thule" and "Jewel Song" (*Faust*) *Gounod.*

MISS ISABEL JAY.

I WISH I could but know who was he that address'd me—if he
is noble, or, at least, what his name is!

"O'er the sea, in Thule of old,
Reigned a King who was true-hearted,
Who in remembrance of one departed
Treasured up a goblet of gold."

He was so gentle in bearing, his voice was so kind!

"This rare cup, so tenderly cherished,
Aye at his side the King did keep;
And every time it touched his lip
He wept and thought of her long perished.

"Over the sea at last came Death!
On his couch the old King lying,
Call'd for the cup when he was dying,
Almost with his latest breath."

I knew not what to answer, and blushed like any child!

"Once more with the old true devotion
The King would have his cup of gold;
Then, with hand already cold,
He flung the goblet in the ocean!"

† THE PIANOFORTE BY MESSRS. S. & P. ERARD.

'Tis but a lord who has so brave a mien! So tender all the while. No more! 'tis idle dreaming! Dear Valentine! may heaven bless thee and bring thee home again. I am left here so lonely.

Ah! flowers! laid there no doubt by Siebel. Poor, faithful boy! But what is this? And by whom can the casket have been left? I dare not touch it, tho' the key is laid beside it! What is within? Will it open? Why not? I may open at least, since to look will harm no one!

O Heaven! what brilliant gems
With their magical glare deceive my eyes,
Can they be real?
O never in my sleep did I dream of aught so lovely!

If I dared for a moment
But to try those earrings so splendid!
Ah! and here by a chance at the bottom of the casket is a glass!
Who could resist it longer?

Ah! the joy, past compare, these jewels bright to wear!
Was I ever maiden lowly?
Is it I? come, reply,
Mirror, tell me truly.
No, no, this is not I!
No, surely enchantment is o'er me!

High-born maiden I must be!
This is not I!
But a noble and king shall pay homage before me!
Ah! might it only be,
He could my beauty see,
Now as a royal lady,
He would indeed adore me!

Here are more ready to adorn me!
None is here to spy:
The necklace, the bracelet white, a string of pearls,
Ah! it feels as if a weight
Laid on my arm did burn me!

Ah! the joy, &c.

PART-SONGS { " Sweet the balmy days of Spring "
 (*Story of Sayid*) ...*Mackenzie.*
 " Evening Song of Maidens "
 (*Martyr of Antioch*) ... *Sullivan.*

SWEET THE BALMY DAYS OF SPRING.

SWEET the balmy days of Spring
And blushing roses that they bring,
But sweeter far is love.

Sweet the fragrant southern breeze,
The hum of honey-laden bees ;
But sweeter far is love.

Sweet is music's gentle strain,
Kindling pleasure till 'tis pain ;
But sweeter far is love.

EVENING SONG OF MAIDENS.

COME away with willing feet,
Quit the close and breathless street :
Sultry court and chamber leave,
Come and taste the balmy eve.
Where the grass is cool and green,
And the verdant laurels screen
All whose timid footsteps move
With the quick'ning stealth of love.
Where Orontes' waters hold
Mirrors to your locks of gold.
And the sacred Daphne weaves
Canopies of trembling leaves.

Come away, the heav'ns above
 Just have light enough for love.
 And the crystal Hesperus
 Lights his dew-fed lamp for us.
 Come, the wider shades are falling,
 And the am'rous birds are calling
 Each his wand'ring mate to rest
 In the close and downy nest ;
 And the snowy orange flow'rs
 And the creeping jasmine flowers,
 From their swinging censers cast
 Their richest odours and their last.

Come, the busy day is o'er,
 Flying spindle gleams no more.
 Wait not, till the twilight gloom
 Darken o'er the embroider'd loom.
 Leave the toilsome task undone,
 Leave the golden web unspun ;
 Hark ! along the humming air
 Home the laden bees repair,
 And the bright and dashing rill
 From the side of every hill,
 With a clear and deeper sound,
 Cools the fresh'ning air around.

Come away.

ROMANCE in A minor, Op. 94 —Hautboy ... Schumann.

MISS LEILA BULL.

ANDANTE } From Symphonie Espagnole, Op. 21—Violin Lalo.
 RONDO }

MISS DAISY HANSELL.

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832;* Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1893) have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuëll, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are sixteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PALEPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing.

GORING THOMAS SCHOLARSHIP for Composition.

SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALÉ BENNETT PRIZE for Pianoforte Playing.

PAREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

NORMAN SALMOND PRIZE for Singing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 19.)

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 25), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

† With respect to the subjects in Italics, see p. 22.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 20.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 18, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 18 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
” ” (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch.*

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Except to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1895-6.

The First, or Michaelmas Term, commences on Thursday, 26th September, and closes on Wednesday, 18th December, 1895.

The Michaelmas Half-Term commences Thursday, 7th November, 1895.

The Second, or Lent Term, commences on Thursday, 9th January, and closes on Wednesday, 1st April, 1896.

The Lent Half-Term commences Thursday, 20th February, 1896.

The Third, or Midsummer Term, commences on Thursday, 30th April, and closes on Wednesday, 22nd July, 1896.

The Midsummer Half-Term commences on Thursday, 11th June.

ENTRANCE EXAMINATIONS, 1895-6.*

Entrance Examinations will be held:—

For the Michaelmas Term, Monday, 23rd September, at 10.

For the Michaelmas Half-Term, Monday, 4th November, at 2.

For the Lent Term, Monday, 6th January, at 11.

For the Lent Half-Term, Monday, 17th February, at 2.

For the Midsummer Term, Monday, 27th April, at 2.

For the Midsummer Half-Term, Monday, 8th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 17, Paying Students, paragraph 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

- A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

- B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

- C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

- D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 1,944 Candidates have presented themselves for this examination, of whom 514, or an average of 26.44 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the 1896-7 Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is Saturday, 31st October, 1896. The last day for completion of the entry by payment of Final Fee is Monday, 30th November, 1896.

The following Contributions have been received towards a

Students' Aid Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

J. F. H. READ, THOMAS THRELFALL, and the PRINCIPAL.

In memory of John Hollier, Esq., of Gloucester Road, Regent's Park,	£	s.	d.
the gift of his Widow	50	0	0
Anonymous, per Secretary	3	3	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., A.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M.	5	5	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Renshaw, J., Esq.	1	1	0
Robinson, R. H. A., Esq., A.R.A.M.	1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Sparrow, Chas. E., Esq.	3	14	0
White, His Honour Judge F. Meadows	5	5	0

Subscribing Members.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HER MAJESTY THE QUEEN	105	0	0			
H.R.H. THE PRINCE OF WALES	10	10	0			
H.R.H. THE PRINCESS OF WALES	10	10	0			
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G.	5	5	0	50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Abel, Sir Frederick, Bart., K C.B., D.C.L., D.Sc., F.R.S.	1	1	0			
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Agnew, Philip L., Esq.	3	3	0			
Aitken, Samuel, Esq.	5	5	0			
Albanesi, Cav ^o . Carlo, Hon. R.A.M.	1	1	0			
Allison, Mrs. Edith	5	5	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M.				3	3	0
Anderson, James Ferrier, Esq.	1	1	0			
Ashdown, Edwin, Esq.	5	5	0			
Atkinson, W., Esq. (deceased)				50	0	0
Bambridge, G. E., Esq., A.R.A.M.	1	1	0			
Bampfylde, F. W. W., In memory of	1	1	0			
Banister, H. C., Esq., F.R.A.M.	1	1	0			
Bantock, Dr. G. Granville	1	1	0			
Barry, C. A., Esq.				12	12	0
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M.	1	1	0			
Bennett, J. R. Sterndale, Esq.	2	2	0			
Bennett, Joseph, Esq.	5	5	0			
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M.... ..				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
Betjemann, G. H., Esq. Hon. R.A.M.	1	1	0			
Bliss, Rev. W. H., M.A., Mus. Bac. Oxon.	1	1	0			
Bloomfield, Lady				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Briant, Rowland, Esq., A.R.A.M.	1	1	0			
Broadwood & Sons, Messrs. John	5	5	0	200	0	0
Broadwood, Walter S., Esq.				10	0	0
Broxholme, Mrs. Fred. G.				26	5	0
Burnett, A., Esq., Hon. F.A.M.	1	1	0			

	Annual Subscriptions.	Donations or Life Subscriptions.
	£ s. d.	£ s. d.
Cater, J. J., Esq.	1 1 0	
Chappell & Co., Messrs.	5 5 0	
Chitty, The Hon. Sir Joseph W		52 10 0
Clapshaw, Miss Amy C. G., A.R.A.M.	1 1 0	
Cliburn, Mrs. Irene Ware, A.R.A.M.	1 1 0	
Cobb, Gerard F., Esq., M.A.	1 1 0	
Cocks & Co., Messrs. Robert	5 5 0	
Collard & Collard, Messrs.	5 5 0	
Corder, F., Esq., F.R.A.M.	1 1 0	
Couldery, C. H., Esq., A.R.A.M.	1 1 0	
Cox, F. R., Esq., F.R.A.M. (deceased)		2 2 0
Crowe, Mrs. George	1 1 0	
Cummings, Richard, Esq., A.R.A.M.	1 1 0	
Cummings, W. H., Esq., F.S.A., Hon. R.A.M.	1 1 0	
Curtis, Miss Alice, L.R.A.M.	1 1 0	
Dannreuther, Edward, Esq.	1 1 0	
Davenport, F. W., Esq., Hon. R.A.M.	1 1 0	
Davies, Ben, Esq., A.R.A.M.	1 1 0	
Davies, Miss Jessie, A.R.A.M.	1 1 0	
Davies, Mrs. Mary, F.R.A.M.	1 1 0	
Davies, Mrs. M. Read	1 1 0	
De Keyser, Sir Polydore, Bart.	2 2 0	
De Munck, Chev. Ernest	1 1 0	
Dewar, Professor James, LL.D., F.R.S.	1 1 0	
Diemer, P. H., Esq. (Bedford)	1 1 0	
Dixon, Miss E. J.	1 1 0	
Dobbie, R., Esq.	1 1 0	
Dobree, Bonamy, Esq.	5 5 0	5 5 0
Dorrell, W., Esq., F.R.A.M.	2 2 0	
Dudley, The Right Hon. The Earl of (deceased)		105 0 0
Erard & Co., Messrs.	5 5 0	
Evill, Henry, Esq.	1 1 0	
Eyers, H. R., Esq., F.R.A.M.	1 1 0	
Faning, Eaton, Esq., Mus. Bac., Cantab., F.R.A.M.	1 1 0	
Farren, Wm., Esq.	1 1 0	
Ferrari, Miss F. J.	1 1 0	
Fiori, E., Esq., Hon. R.A.M.	1 1 0	
Fitch, Fredk. Geo., Esq.	3 3 0	
Fitton, Walter, Esq., A.R.A.M.	1 1 0	
Flack, Mrs. W. J.	1 1 0	
Fleming, Miss Fannie	1 1 0	
Garcia, Manuel, Esq., M.D. (Hon.), Hon. R.A.M.	1 1 0	
Gibson, Alfred, Esq.	1 1 0	
Goldsmid, Louisa, Lady	2 2 0	5 0 0
Goldsmiths' Company		50 0 0
Goldsmiths' Company (2nd donation)		100 0 0
Goldsmiths' Company (3rd donation)		50 0 0

						Annual Subscriptions.	Donations or Life Subscriptions.
						£ s. d.	£ s. d.
Green, Richard, Esq.	...	...	...	...	...	1 1 0	
Grey, Earl de	...	...	...	...	...	2 2 0	
Grocers' Company	...	...	...	...	...		5 0 0
Gwyn, Frank M., Esq.	...	...	...	...	...	1 1 0	
Hailstone, Mrs.	...	...	...	...	...		12 12 0
Hamilton, Mrs. C.	...	...	...	...	...	1 1 0	
Hann, W. H., Esq.	...	...	...	...	...	1 1 0	
Harlow, Miss Bessie M.	...	...	...	...	...		12 12 0
Harrison, Miss Rose (Pupil of the late Frank Mori)	...	...	...	...	...		12 12 0
Hartvigson, Frits, Esq., Hon. R.A.M.	...	...	...	...	...	1 1 0	
Haynes, Battison, Esq.	...	...	...	...	...	1 1 0	
Hazard, Miss Ada, A.R.A.M.	...	...	...	...	...	1 1 0	
Hedger, Miss	...	...	...	...	...	1 1 0	
Henderson, Miss Robertine, F.R.A.M.	...	...	...	...	...	1 1 0	
Herschell, Right Hon. Lord, G.C.B.	...	...	...	...	...	1 1 0	
Higgins, Miss Florence G., Mus. Bac. Lond.	...	...	...	...	...	1 1 0	
Higgins, H. V., Esq.	...	...	...	...	...	2 2 0	
Hoare, Miss...	...	...	...	...	...	1 1 0	
Hodgkinson, David H., Esq.	...	...	...	...	...	1 1 0	
Horrocks, Miss Amy, F.R.A.M.	...	...	...	...	...	1 1 0	
Horton, G., Esq., A.R.A.M.	...	...	...	...	...	1 1 0	
Howe, The Earl	...	...	...	...	...		105 0 0
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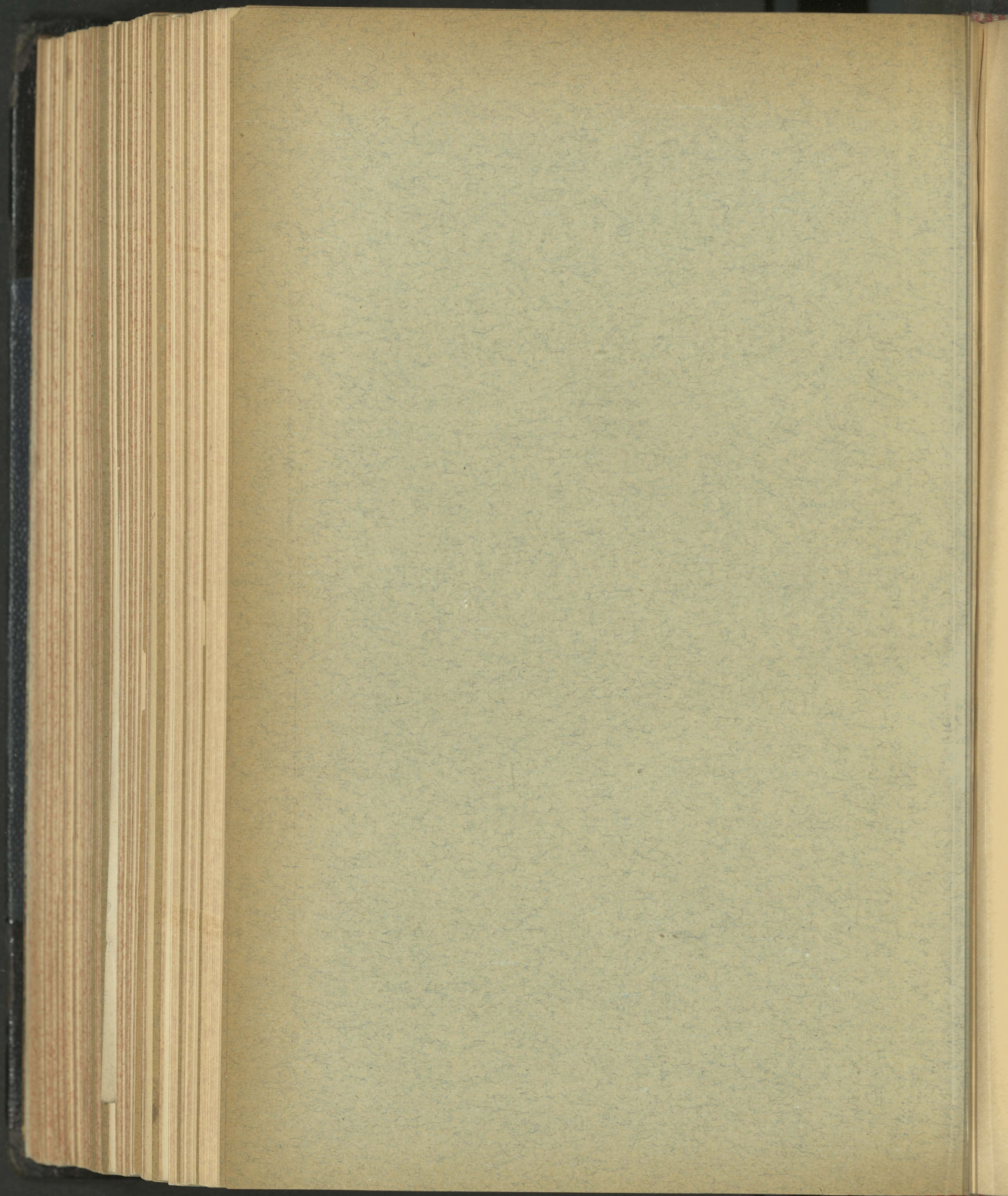
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Mr. Baxter, D.	Mr. Jackson.	Mr. Radford.
„ Chalcraft.	„ Jones, D.	„ Ranalow.
„ Davies, E. M.	„ Keel.	„ Richmond.
„ Ford.	„ Lansdale.	„ Soames.
„ Hyett.	„ Monck.	„ Watkins.

Accompanist Mr. CLAUDE F. POLLARD.

❖ PROGRAMME. ❖

Two-PART SONGS for Female Voices—With Accompani-
ment of Three Violoncellos and Pianoforte *Janet S. Aldis*
(Student).

The Misses AUSTIN, DRINKWATER, SARGENT, BEVAN,
BOOTH, and HOWARD.

Violoncellos—Miss MAY MUKLE, Miss AUDREY E. CHAPMAN,
and Mr. H. W. WITHERS.

Pianoforte—Miss GARRIE WHEATLEY.

CONCERTSTÜCK, Op. 20—Violin and Pianoforte ... *Saint-Saëns.*

Mr. J. F. P. WATERHOUSE and Mr. F. G. H. MOORE.

SONG ... “When fairyland was young” ... *Somervell.*

Miss MARGARET G. COOPER.

INTERMEZZO and FINALE from *Faschingsschwank aus Wien*
(Op. 26)—Pianoforte *Schumann.*

Miss ELSIE E. HORNE.

ROMANCE “Sois heureuse” ... *Goring Thomas.*

Miss GERTRUDE BEVAN.

ROMANCE and MINUET from Trio in A minor (MS.)—
Two Violins and Viola *William H. Reed*
(Student).

Messrs. W. H. REED, PERCY H. MILES, and VERNON ADDISON.

SONG “Under thy window” ... *Goring Thomas.*

Mr. GWILYM RICHARDS.

ROMANCE in F }—Pianoforte *Rubinstein.*
STUDY in C }

Miss EDITH O. GREENHILL.

SONG (MS.) ... "Love's Foundation" ... Wesley Hammet
(Student)

Miss ISABEL JAY.

Violoncello Obbligato—Mr. A. H. EARNSHAW.

ROMANTIC PIECES—Violin and Pianoforte Dvořák.

- | | |
|----------------------|-------------------------|
| 1. Allegro Moderato. | 3. Larghetto. |
| 2. Allegro Maestoso. | 4. Allegro Apassionato. |

Mr. ALDO ANTONIETTI and Miss MARGUERITE ELZY
(Erard Centenary Scholar).

"CREATION'S HYMN" Beethoven.

Miss MINNIE PRYCE.

PRESTO MA NON TROPPO {from Trio in C minor—
ADAGIO MOLTO CANTANDO {for Pianoforte, Violin,
ALLEGRO ASSAI {and Violoncello } Percy Hilder Miles
(Macfarren Scholar).

Mr. CLAUDE F. POLLARD, Mr. P. H. MILES, and Miss MAY MUKLE.
(Lady Jenkinson's Thalberg Scholar).

VARIATIONS and FUGUE—Pianoforte Paderewski.

Miss LILY WEST.

CHORUSES ... { "God in the Tempest" Schubert.
... { "Uncertain Light" Schumann.

Solos by Miss ISABEL JAY, Miss ANNIE CHILD, Mr. RUMSEY,
and Mr. DAVID JONES.

THE SELECT CHOIR.





PROGRAMME.

.....

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

.....

TWO-PART SONGS for Female Voices—With Accom-
paniment of Three Violoncellos and Pianoforte...*Janet S. Aldis*
(STUDENT)

THE MISSES AUSTIN, DRINKWATER, SARGENT,
BEVAN, BOOTH, AND HOWARD.

Violoncellos—MISS MAY MUKLE, MISS AUDREY E.
CHAPMAN, AND MR. H. W. WITHERS.
Pianoforte—MISS GARRIE WHEATLEY.

a. "A LITTLE WHILE."

A LITTLE while, a little love,
The hour yet bears for thee and me,
Who have not drawn the veil to see
If still our heaven be lit above.
Thou merely, at the day's last sigh,
Hast felt thy soul prolong the tone ;
And I have heard the night-wind cry
And deemed its speech mine own.

A little while, a little love,
 The scattering autumn hoards for us
 Whose bower is not yet ruinous
 Nor quite unleaved our songless grove.
 Only across the shaken boughs
 We hear the flood-tides seek the sea,
 And deep in both our hearts they rouse
 One wail for thee and me.

A little while, a little love,
 May yet be ours who have not said
 The words it makes our eyes afraid
 To know that each is thinking of.
 Nor yet the end : be our lips dumb
 In smiles a little season yet :
 I'll tell thee, when the end is come,
 How we may best forget. *D. G. Rossetti.*

b. "A NEW YEAR'S BURDEN."

ELONG the grass sweet airs are blown
 Our way this day in Spring,
 Of all the songs that we have known
 Which song shall we now sing ?
 Not that, my love, ah no !—
 Not this, my love ? why so !—
 Yet both were ours, but years will come and go.
 The grove is all a pale frail mist,
 The new year sucks the sun
 Of all the kisses that we kissed
 Now which shall be the one ?
 Not that, my love, ah no !—
 Not this, my love ? heigh-ho !
 For all the sweets that all the winds can blow !
 The branches cross above our eyes,
 The skies are in a net :
 And what's the thing beneath the skies
 We two would most forget ?
 Not birth, my love, no, no,—
 Not death, my love, no, no,—
 The love once ours, but ours long years ago.
D. G. Rossetti.

CONCERTSTÜCK, Op. 20—Violin and Pianoforte ... *Saint-Saëns.*

MR. J. F. P. WATERHOUSE AND MR. F. G. H. MOORE.

SONG ... “When Fairyland was young” ... *Somervell.*

MISS MARGARET G. COOPER.

OH! long ago when Fairyland,
A rose new born, King Oberon,
Sat pensive on the yellow strand
And wearied, for he lived alone.

“Why have I none,” he said, “to love!”
When soft, a wind began to fleet
Across the moonlit sea and drove
A lonely shallop to his feet.

Of pearl and rubies red,
And gold that shell was made,
And in it lay Titania, fast asleep
And rolled in roses and in flowers of May.

He waked her with a loving kiss,
Her arms around him softly clung,
And none can ever tell the bliss
These had, when Fairyland was young.

Rev. Stopford Brooke.

INTERMEZZO AND FINALE from Faschingsschwank
aus Wien (Op. 26)—Pianoforte *Schumann.*

MISS ELSIE E. HORNE.

ROMANCE ... " Sois heureuse " ... *Goring Thomas.*

MISS GERTRUDE BEVAN.

SOIS heureuse, Ô ma douce amie,
 Salue en paix la vie,
 Et jouis des beaux jours
 Sur le fleuve du temps mollement endormie,
 Laisse les flots suivre leur cours !
 Sois heureuse, Ô ma douce amie,
 Et jouis des beaux jours.

Bientôt tu peux m'être ravie,
 Peut-être loin de toi demain j'irai languir,
 Quoi déjà tout est sombre et fatal dans ma vie
 J'ai dû t'aimer, je dois te fuir, j'ai dû l'aimer,
 J'ai dû t'aimer, je dois te fuir !
 Sois heureuse, Ô ma douce amie, &c.

ROMANCE AND MINUET from Trio in A minor (MS.)

—Two Violins and Viola *William H. Reed*
 (STUDENT).

MESSRS. W. H. REED, PERCY H. MILES, AND

VERNON ADDISON.

SONG "Under thy window" ... *Goring Thomas.*

MR. GWILYM RICHARDS.

UNDER thy window I stand,
And my boat is ready at hand,
Dear love, be free,
Come over the lake with me.

In the sweet oleander grove
No flower is like thee, love,
So fair to see,
Come over the lake with me.

The water in moonlight flashes,
But its light beams under thy lashes
More witchingly,
Come over the lake with me.

For love were those eyes made bright,
'Tis love that those lips invite,
It needs must be,
Come over the lake with me.

Like a bird that longs for its mate
The arms of thy lover wait,
Sweet dove, for thee,
Come over the lake with me.

I have warbled my heart's wild lay,
Our youth will abide but a day,
O Nita, to-night be free,
Come over the lake with me.

ROMANCE in F } —Pianoforte *Rubinstein.*
STUDY in C }

Miss EDITH O. GREENHILL.

SONG (MS.) ... "Love's Foundation" ... *Wesley Hammet*
(STUDENT).

MISS ISABEL JAY.

Violoncello Obligato—MR. A. H. EARNSHAW.

LOVE builds on the azure sea,
And love builds on the golden strand,
And love builds on the rose-wing'd cloud,
And sometimes love builds on the land.

O if love build on sparkling sea,
Or if love build on golden strand,
Or if love build on rosy cloud,
To love, these are the solid land.

O love will build his lily walls,
And love his pearly roof will rear,
On cloud or land, on mist or sea,
Love's solid land is ev'rywhere.

ROMANTIC PIECES—Violin and Pianoforte ... *Dvořák.*

- | | |
|----------------------|--------------------------|
| 1. Allegro Moderato. | 3. Larghetto. |
| 2. Allegro Maestoso. | 4. Allegro Appassionato. |

MR. ALDO ANTONIETTI AND MISS MARGUERITE ELZY
(Erard Centenary Scholar).

"CREATION'S HYMN" ... *Beethoven.*

MISS MINNIE PRYCE.

REVOLVING worlds praise the Lord in His glory
And bear through space His name divine,
The sea of His mighty power tells the story,
Give heed, oh man, and read the sign.

Who holds aloft yonder stars flaming o'er us ?
Who leads from tents of cloud the sun ?
It comes triumphant and smileth before us,
A giant who his course must run.

PRESTO MA NON TROPPO {from Trio in C minor—
 ADAGIO MOLTO CANTANDO {Pianoforte, Violin,
 ALLEGRO ASSAI {and Violoncello }

Percy Hilder Miles
 (MACFARREN SCHOLAR).

MR. CLAUDE F. POLLARD, MR. P. H. MILES,
 (Lady Jenkinson's Thalberg Scholar)
 AND MISS MAY MUKLE.

VARIATIONS AND FUGUE—Pianoforte ... *Paderewski.*

MISS LILY WEST.

CHORUSES ... {“God in the Tempest” ... *Schubert.*
 {“Uncertain Light” ... *Schumann.*

Solos by MISS ISABEL JAY, MISS ANNIE CHILD,
 MR. RUMSEY AND MR. DAVID JONES.

THE SELECT CHOIR.

a. “GOD IN THE TEMPEST.”

THOU awful One, what child of man can stand before Thy
 throne? Who?

Great is the Lord, His thunders roll! He nods and we are gone!
 He hides Himself in blackest night, the nations trembling stand:
 And winged destruction flies abroad at His most dread command.
 He hurls the red bolt from the gloom, the forked lightnings
 gleam:

And rattling thunder rolls to earth a-down a fiery stream,
 Till even earth's foundation fast before His anger shakes,
 And all that on it lives and moves, or swims in ocean, quakes.
 Then trembling nature knows her Lord and owns His mighty
 hand,

When all ablaze the heavens seem, and burning all the land,
 And us, poor mortals, who can save if He who dwells on high,
 And scatters worlds like withered leaves, should hear not when
 we cry?

A God we have, all grace, all love, His mercy who can scan?
 He rules us all with patience mild, the mighty Friend of man.

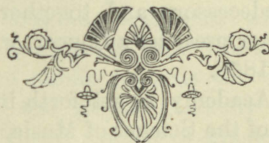
b. "UNCERTAIN LIGHT."

GUIDELESS and pathless, up rocky steeps,
 Man to his goal still onward keeps ;
 Wild rushing torrents, raging hoarse,
 Dense roaring woods, nought hinders his course.

Darkness and strife prevail in the sky,
 Clouds, like to armies, are massed on high ;
 Loud rolling thunder, rain's gushing force,
 Black starless night, nought hinders his course.

Lastly, ah ! lastly, shines from afar,
 Is it the wild fire, is it a star ?
 See how the light seems to call me home,
 How it invites me, bids me to come.

Onward the wayfarer hastes thro' the night,
 Light ever seeking, onward with might !
 Flame is it, glowing, or morn's fiery breath ?
 Is it a love-light, can it be death ?



A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1893) have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuëll, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are sixteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

- WESTMORLAND SCHOLARSHIP for Singing.
- STERNDALE BENNETT SCHOLARSHIP for any branch of Music.
- PAPEA-ROSA SCHOLARSHIP for Singing.
- SIR JOHN GOSS SCHOLARSHIP for Organ Playing.
- LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.
- HENRY SMART SCHOLARSHIP for Organ Playing and Composition.
- JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.
- LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.
- SAINTON-DOLBY SCHOLARSHIP for Singing.
- MACFARREN SCHOLARSHIP for Composition.
- SAINTON SCHOLARSHIP for Violin Playing.
- ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.
- ERARD CENTENARY SCHOLARSHIP for Harp Playing.
- GORING THOMAS SCHOLARSHIP for Composition.
- SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.
- POTTER EXHIBITION for Pianoforte Playing.
- HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

PAREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & CO. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

NORMAN SALMOND PRIZE for Singing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 23.)

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 29), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

+ With respect to the subjects in Italics, see p. 24.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 24.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 22, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in *italics* in the list on p. 22 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
“ “ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
“ “ (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Except to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1896-7.

The First, or Michaelmas Term, commences on Monday, 28th September, and closes on Saturday, 19th December, 1896.

The Michaelmas Half-Term commences Monday, 9th November, 1896.

The Second, or Lent Term, commences on Monday, 11th January, and closes on Saturday, 3rd April, 1897.

The Lent Half-Term commences Monday, 22nd February, 1897.

The Third, or Midsummer Term, commences on Monday, 3rd May, and closes on Saturday, 24th July, 1897.

The Midsummer Half-Term commences on Monday, 14th June.

ENTRANCE EXAMINATIONS, 1896-7.*

Entrance Examinations will be held:—

For the Michaelmas Term, Thursday, 24th September, at 10.

For the Michaelmas Half-Term, Thursday, 5th November, at 2.

For the Lent Term, Thursday, 7th January, at 11.

For the Lent Half-Term, Thursday, 18th February, at 2.

For the Midsummer Term, Thursday, 29th April, at 2.

For the Midsummer Half-Term, Thursday, 10th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 21, Paying Students, paragraph 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 19.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 1,944 Candidates have presented themselves for this examination, of whom 514, or an average of 26.44 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the 1896-7 Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is Saturday, 31st October, 1896. The last day for completion of the entry by payment of Final Fee is Monday, 30th November, 1896.

The following Contributions have been received towards a

Students' Aid Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

J. F. H. READ, THOMAS THRELFALL, and the PRINCIPAL.

In memory of John Hollier, Esq., of Gloucester Road, Regent's Park,	£	s.	d.
the gift of his Widow	50	0	0
Anonymous, per Secretary	3	3	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., A.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M.	5	5	0
Macrone, Miss C. A., F.R.A.M.	1	1	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Renshaw, J., Esq.	1	1	0
Robinson, R. H. A., Esq., A.R.A.M.	1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Sparrow, Chas. E., Esq.	3	14	0
White, His Honour Judge F. Meadows	5	5	0

Subscribing Members.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HER MAJESTY THE QUEEN	105	0	0			
H.R.H. THE PRINCE OF WALES	10	10	0			
H.R.H. THE PRINCESS OF WALES	10	10	0			
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G.	5	5	0	50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Abel, Sir Frederick, Bart., K.C.B., D.C.L., D.Sc., F.R.S.	1	1	0			
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Agnew, Philip L., Esq.	3	3	0			
Aitken, Samuel, Esq.	5	5	0			
Albanesi, Cav ^e . Carlo, Hon. R.A.M.	1	1	0			
Allison, Mrs. Edith	5	5	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M.				3	3	0
Anderson, James Ferrier, Esq.	1	1	0			
Ashdown, Edwin, Esq.	5	5	0			
Atkinson, W., Esq. (deceased)				50	0	0
Bambridge, G. E., Esq., A.R.A.M.	1	1	0			
Bampfylde, F. W. W., In memory of	1	1	0			
Banister, H. C., Esq., F.R.A.M.	1	1	0			
Barry, C. A., Esq.				12	12	0
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M.	1	1	0			
Bennett, J. R. Sterndale, Esq.	2	2	0			
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M.				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
Betjemann, G. H., Esq. Hon. R.A.M.	1	1	0			
Bliss, Rev. W. H., M.A., Mus. Bac. Oxon.	1	1	0			
Bloomfield, Lady				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Briant, Rowland, Esq., A.R.A.M.	1	1	0			
Broadwood & Sons, Messrs. John	5	5	0	200	0	0
Broadwood, Walter S., Esq.				10	0	0
Broxholme, Mrs. Fred. G.				26	5	0
Burnett, A., Esq., Hon. R.A.M.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Cater, J. J., Esq.	1	1	0			
Chappell & Co., Messrs.	5	5	0			
Chitty, The Hon. Sir Joseph W... ..				52	10	0
Clapshaw, Miss Amy C. G., A.R.A.M.	1	1	0			
Cliburn, Mrs. Irene Ware, A.R.A.M.	1	1	0			
Cobb, Gerard F., Esq., M.A.	1	1	0			
Cocks & Co., Messrs. Robert	5	5	0			
Collard & Collard, Messrs.	5	5	0			
Corder, F., Esq., F.R.A.M.	1	1	0			
Cox, F. R., Esq., F.R.A.M. (deceased)				2	2	0
Crowe, Mrs. George	1	1	0			
Cummings, Richard, Esq., A.R.A.M.	1	1	0			
Cummings, W. H., Esq., F.S.A., Hon. R.A.M....	1	1	0			
Curtis, Miss Alice, L.R.A.M.	1	1	0			
Dannreuther, Edward, Esq.	1	1	0			
Davenport, F. W., Esq., Hon. R.A.M.	1	1	0			
Davies, Ben, Esq., A.R.A.M.	1	1	0			
Davies, Miss Jessie, A.R.A.M.	1	1	0			
Davies, Mrs. Mary, F.R.A.M.	1	1	0			
Davies, Mrs. M. Read	1	1	0			
De Keyser, Sir Polydore, Bart.	2	2	0			
De Munck, Chev. Ernest	1	1	0			
Dewar, Professor James, LL.D., F.R.S.	1	1	0			
Diemer, P. H., Esq. (Bedford)	1	1	0			
Dixon, Miss E. J.	1	1	0			
Dobbie, R., Esq.	1	1	0			
Dobree, Bonamy, Esq.	5	5	0	5	5	0
Dorrell, W., Esq., F.R.A.M.	2	2	0			
Dudley, The Right Hon. The Earl of (deceased) ...				105	0	0
Erard & Co., Messrs.	5	5	0			
Evill, Henry, Esq.... ..	1	1	0			
Eyers, H. R., Esq., F.R.A.M.	1	1	0			
Faning, Eaton, Esq., Mus. Bac., Cantab., F.R.A.M. ...	1	1	0			
Farren, Wm., Esq.	1	1	0			
Ferrari, Miss F. J.	1	1	0			
Fiori, E., Esq., Hon. R.A.M.	1	1	0			
Fitch, Fredk. Geo., Esq.	3	3	0			
Fitton, Walter, Esq., A.R.A.M.	1	1	0			
Flack, Mrs. W. J.	1	1	0			
Fleming, Miss Fannie	1	1	0			
Garcia, Manuel, Esq., M.D. (Hon.), Hon. R.A.M. ...	1	1	0			
Gibson, Alfred, Esq.	1	1	0			
Glenesk, Lord				12	12	0
Goldsmid, Louisa, Lady	2	2	0	5	0	0
Goldsmiths' Company				50	0	0
Goldsmiths' Company (2nd donation)				100	0	0
Goldsmiths' Company (3rd donation)				50	0	0

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
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Grey, Earl de	...	...	...	2	2	0
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Gwyn, Frank M., Esq.	...	...	...	1	1	0
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Hann, W. H., Esq.	...	...	...	1	1	0
Harlow, Miss Bessie M.	...	...	...			
Harrison, Miss Rose (Pupil of the late Frank Mori)	...	...	...			
Hartvigson, Frits, Esq., Hon. R.A.M.	...	...	...	1	1	0
Haynes, Battison, Esq.	...	...	...	1	1	0
Hazard, Miss Ada, A.R.A.M.	...	...	...	1	1	0
Hedger, Miss	...	...	...	1	1	0
Henderson, Miss Robertine, F.R.A.M.	...	...	...	1	1	0
Herschell, Right Hon. Lord, G.C.B.	...	...	...	1	1	0
Higgins, Miss Florence G., Mus. Bac. Lond.	...	...	...	1	1	0
Higgins, H. V., Esq.	...	...	...	2	2	0
Hoare, Miss...	...	...	...	1	1	0
Hodgkinson, David H., Esq.	...	...	...	1	1	0
Horrocks, Miss Amy, F.R.A.M.	...	...	...	1	1	0
Horton, G., Esq., A.R.A.M.	...	...	...	1	1	0
Howe, The Earl	...	...	...			
Hoyte, Wm. Stevenson, Esq.	...	...	...	1	1	0
Hume, W. W. F., Esq.	...	...	...			
Hunter, James, Esq.	...	...	...			
Hutchinson, J. T., Esq., A.R.A.M.	...	...	...	1	1	0
Huth, Mrs. Henry (deceased), per Manuel Garcia, Esq.	...	...	...			
In Memoriam, J. H., November 11th, 1862	...	...	...			
Izard, Alfred E., Esq., A.R.A.M.	...	...	...	1	1	0
J. O. C. (per Miss Jelf Sharp)	...	...	...			
Johnson, George, Esq.	...	...	...	1	1	0
Kemp, S., Esq., F.R.A.M.	...	...	...	1	1	0
Kilmorey, The Right Hon. the Earl of, K.P.	...	...	...	2	2	0
King, Frederic, Esq., Hon. R.A.M.	...	...	...	1	1	0
Kipps, W. J., Esq., A.R.A.M.	...	...	...	1	1	0
Kiver, Mrs. Ernest...	...	...	...	1	1	0
Knight, George S., Junr., Esq.	...	...	...			
Korbay, Francis, Esq.	...	...	...	1	1	0
Kuhe, W., Esq., Hon. R.A.M.	...	...	...	1	1	0
Lake, Herbert, Esq., A.R.A.M.	...	...	...	1	1	0
Lambert, Fredk., Esq.	...	...	...	1	1	0
Larkcom, Madame Agnes, A.R.A.M.	...	...	...	3	3	0
Latham, Morton, Esq., Mus. B. Cantab.	...	...	...	1	1	0
Latter, Richard, Esq., F.R.A.M.	...	...	...	1	1	0
Leaf, Mrs. Charles...	...	...	...			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Leinster, The Duke of (deceased)				105	0	0
Lesingham, Henry, Esq.... ..	1	1	0			
Leslie, Mrs.	1	1	0			
Leslie, John, Esq.				36	15	0
Lewis, Arthur J., Esq.	2	2	0			
Littleton, Augustus, Esq.	1	1	0	5	5	0
Lloyd, Miss Alicia Margaret	2	2	0			
Lloyd, E. Turner, Esq.	1	1	0			
Lonsdale, The Earl of (deceased)				110	5	0
Lowe, The Misses (Mayfield Southgate)				12	12	0
Lowther, Sir John H.				10	10	0
Lowther, Right Hon. Lady E. (deceased)				90	17	0
Lucas, Arthur, Esq.	1	1	0			
Lunn, Mrs. H. C., A.R.A.M.	1	1	0			
Lush, Mrs. A. E. V.	1	1	0			
Macfarren, Walter, Esq., F.R.A.M.	3	3	0			
Mackenzie, Sir Alexander Campbell, F.R.A.M.	1	1	0			
Mackenzie, H., Esq.				97	12	0
Mackway, Walter, Esq., A.R.A.M.	1	1	0			
Maclean, Dr. Chas.	1	1	0			
Macpherson, Stewart, Esq., F.R.A.M.	1	1	0			
Macrory, Edmund, Esq., Q.C.	2	2	0			
Majoribanks, E., Esq. (deceased)				57	15	0
Mann, Dr. A. H., Hon. R.A.M.				4	16	8
Marshall, J., Esq.				10	10	0
Marter, Mrs.	1	1	0			
Martin, George C., Esq., Mus.D. Cantuar.	1	1	0			
Maslin, Mrs. Victor	1	1	0			
Matthay, Tobias A., Esq., F.R.A.M.	1	1	0			
Matthews, Andrew, Esq.	1	1	0			
McKisack, W., Esq.	1	1	0			
Merchant Taylors' Company				21	0	0
Merton, Zachary, Esq.	1	1	0			
Metzler and Co., Messrs.				2	2	0
Middlesex Choral Union				10	10	0
Morgan, Frederick, Esq.	1	1	0			
Morland, Sir F., Bart.				36	15	0
Morton, E., Esq., A.R.A.M.	1	1	0			
Needham, Dr. Joseph	1	1	0			
Nicholl, Wm., Esq.... ..	1	1	0			
Novello, Ewer and Co., Messrs.	5	5	0			
Nunn, J. H., Esq. (Penzance), F.R.A.M.	1	1	0			
O'Brien, James, Esq.				12	12	0
O'Leary, Arthur, Esq., F.R.A.M.... ..	1	1	0			
Oswald, Arthur, Esq., F.R.A.M.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Packer, Broughton, Esq.	1	1	0			
Pagden, Mrs.	1	1	0			
Parry, Dr. C. Hubert H., Hon. R.A.M.	2	2	0			
Perrott, Mrs.	1	1	0			
Pezze, A., Esq., Hon. R.A.M.	1	1	0			
Pollock, A. G., Esq.	1	1	0			
Price, F. W., Esq.	1	1	0			
Pringle, Miss Liliat, A.R.A.M. (Mrs. J. F. Anderson)...	1	1	0			
Prout, Prof. E., Mus.D. Dub., Hon. R.A.M.	1	1	0			
Purvis, Thos., Esq.... ..	1	1	0			
Puzey, Miss Fanny H.	1	1	0			

Ralston, W. R. S., Esq. (deceased)				12	12	0
Randegger, Cav ^e . A., Hon. R.A.M.	1	1	0			
Read, J. F. H., Esq., J.P.	1	1	0			
Renaut, F. W., Esq.	1	1	0			
Richards, H. Brinley, Esq.	2	2	0			
Robertson, Ian, Esq.	1	1	0			
Robertson, Miss				12	12	0
Robinson, Miss Winifred, A.R.A.M.	1	1	0			
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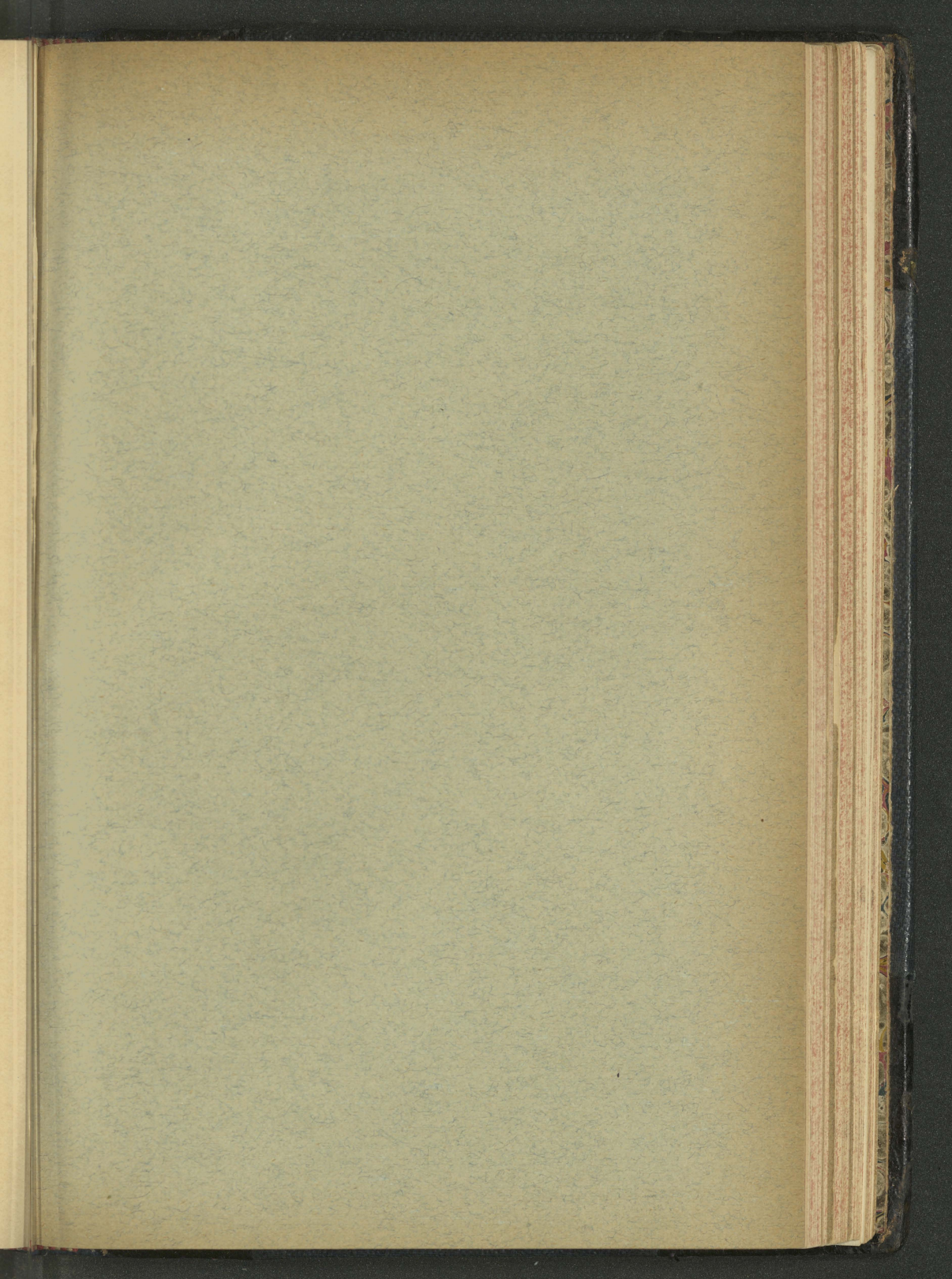
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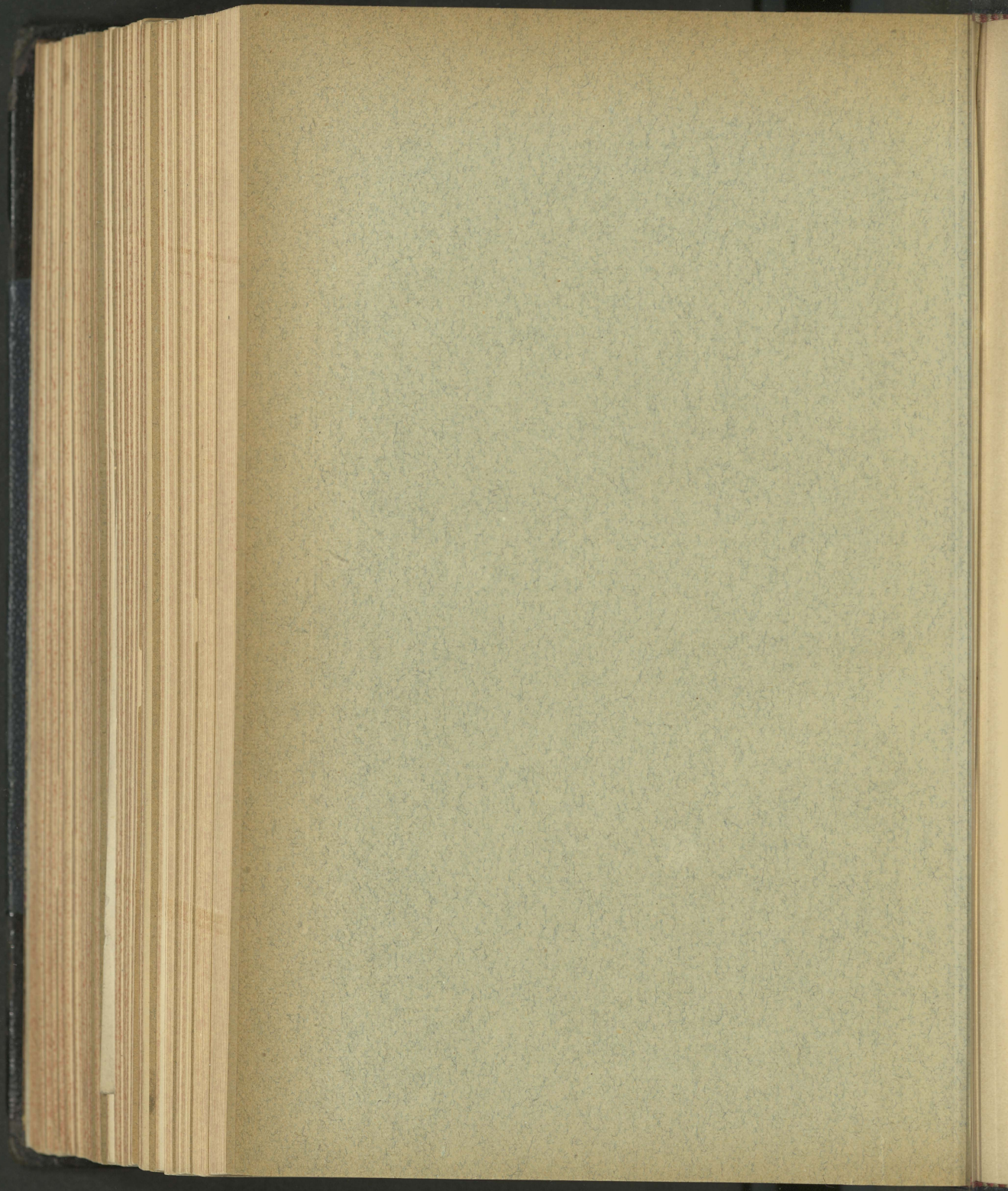
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CONCERTSTÜCK in G (Op. 92)—Pianoforte* ... Schumann.

Mr. CHARLES H. W. HICKIN.

SCENA, "Ocean, thou mighty monster" (*Oberon*) ... Weber.

Miss AMY SARGENT.

CONCERTO in D minor—Violin *Vieuxtemps*.

Andante—Moderato. Adagio. Allegro.

Mr. PERCY H. MILES (*Macfarren Scholar*).

SCENE from "Hellas"—for Female Choir and Orchestra

John B. McEwen
(Student).

Solo—Miss SADIE KAISER.

CONCERTO in C minor—Pianoforte† *Saint-Saëns*.

Allegro moderato. Allegro vivace. Andante—Allegro.

Miss GERTRUDE PEPPERCORN.

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CONCERTSTÜCK in G (Op. 92)—Pianoforte ... Schumann.

Mr. CHARLES H. W. HICKIN.

SCENA, "Ocean, thou mighty monster" (Oberon) ... Weber.

Miss AMY SARGENT.

⓪ OCEAN! thou mighty monster, that liest curl'd
Like a green serpent round about the world.
To musing eye thou art an awful sight,
When calmly sleeping in the morning light;
But when thou risest in thy wrath, as now,
And fling'st thy folds around some fated prow,
Crushing the strong ribb'd bark as 'twere a reed,
Then, Ocean, art thou terrible indeed.

Still I see thy billows flashing,
 Through the gloom their white foam flinging ;
 And the breakers, sullen dashing,
 In mine ear hope's knell is ringing.
 But lo ! methinks a light is breaking
 Slowly o'er the distant deep,
 Like a second morn awaking
 Pale and feeble from its sleep.
 Brighter now, behold 'tis beaming !
 On the storm whose misty train
 Like some shatter'd flag is streaming,
 Or a wild steed's flying mane,
 And now the sun bursts forth,
 The wind is lulling fast,
 And the broad wave but pants from fury past.
 Cloudless o'er the blushing water
 See the setting sun is burning,
 Like a victor, red with slaughter,
 To his tent in triumph turning.
 Ah, perchance these eyes may never
 Look upon its light again,
 Fare thee well, bright orb, for ever,
 Thou for me wilt rise in vain !
 But what gleams so white and fair,
 Heaving with the heaving billow ?
 'Tis a sea-bird, wheeling there,
 O'er some wretch's wat'ry pillow.
 No, it is no bird, I mark,
 Joy, it is a boat ! a sail !
 And yonder rides a gallant bark
 Unimpaired by the gale !
 O, transport ! my Huon ! haste down to the shore ;
 Quick, quick for a signal this scarf must be wav'd.
 They see me ! they answer ! they ply the strong oar,
 Huon, my husband, my love, we are sav'd !

CONCERTO in D minor—Violin *Vivacitèmpo.*

Andante—Moderato. Adagio. Allegro.

MR. PERCY H. MILES (Macfarren Scholar).

SCENE from "Hellas"—for Female Choir and Orchestra

John B. McEwen
(STUDENT).

Solo—Miss SADIE KAISER.

[SCENE.—*A terrace on the Seraglio. MAHMUD sleeping; an Indian slave sitting beside his couch.*]

CHORUS OF GREEK CAPTIVE WOMEN.

WE strew these opiate flowers
On thy restless pillow;
They were plucked from Orient bowers,
By the Indian billow.
Be thy sleep
Calm and deep,
Like theirs who fell—not ours who weep!

INDIAN.

Away, away, unlovely dreams!
Away, away, false shapes of sleep!
Be his, as Heaven seems,
Clear and bright and deep,
Soft as love, and calm as death,
Sweet as a summer night without a breath!

CHORUS.

Sleep, sleep! our song is laden
With the soul of slumber;
It was sung by a Samian maiden
Whose lover was of the number
Who now keep
That calm sleep
Whence none may wake, where none shall weep.

INDIAN.

I touch thy temples pale,
I breathe my soul on thee,
And, could my prayers avail,
All my joy should be
Dead, and I would live to weep,
So thou might'st win one hour of quiet sleep.

CHORUS.

Breathe low, low !
 The spell of the mighty Mistress now !
 When Conscience lulls her sated snake,
 And tyrants sleep, let Freedom wake.
 Breathe low, low !

Life may change, but it may fly not ;
 Hope may vanish, but can die not ;
 Truth be veiled, but still it burneth ;
 Love repulsed, but it returneth.

Yet were Life a charnel where
 Hope lay confined with Despair,
 Yet were Truth a sacred lie,
 Love were lust—

If Liberty

Lent not Life its soul of light,
 Hope its iris of delight,
 Truth its prophet's robe to wear,
 Love its power to give and bear

In the great morning of the world
 The Spirit of God with might unfurled
 The flag of Freedom over chaos,
 And all its banded anarchs fled,
 Like vultures frightened from Imaus
 Before an earthquake's tread.—
 So from Time's tempestuous dawn
 Freedom's splendour burst and shone ;
 Thermopylæ and Marathon
 Caught, like mountains beacon-lighted,
 The springing fire.

* * * * *

Then night fell, and, as from night,
 Reassuming fiery flight,
 From the West swift Freedom came,
 Against the course of Heaven and doom,
 A second sun arrayed in flame,
 To burn, to kindle, to illume.

As an eagle fed with morning
 Scorns th' embattled tempest's warning
 When she seeks her ærie hanging
 In the mountain-cedar's hair,
 And her brood expect the clanging
 Of her wings through the wild air,
 Sick with famine ; Freedom so
 To what of Greece remaineth now
 Returns. Her hoary ruins glow
 Like Orient mountains lost in day ;
 Beneath the safety of her wings
 Her renovated nurslings play,
 And in the naked lightnings
 Of truth they purge their dazzled eyes.
 Let Freedom leave, where'er she flies,
 A desert, or a paradise ;
 Let the beautiful and the brave
 Share her glory, or a grave !

CONCERTO in C minor—Pianoforte *Saint-Saëns.*

Allegro moderato. Allegro vivace. Andante—Allegro.

MISS GERTRUDE PEPPERCORN.

DUETTO, " Ah perchè " (*Amleto*)... .. *Ambroise Thomas.*

MISS LOUISE ATKINSON AND MR. ROBERT HYETT.

OFELIA.—O Signor !

AMLETO.—Bell' Ofelia !

RECITATIVE.

OFELIA.—Ahimè ! pena funesta affliggendo il tuo cor, condanna
 tanta festa, ed al Re, per partir, or or vi dice addio. Tu fuggi
 questo suol, e perchè !

AMLETO.—Lo degg' io !

ARIA.

OFELIA.—Perchè lo sguardo volgi al suol? Qual mai crudel dolor di qui lungi t'invia? Creder dovrò ch' il core tuo m' obblia?

AMLETO.—No; Testimone m' è Dio. Tal non son io che tutto obbligo in un sol di l' amor mio, i giura menti del cor. No d' una donna non ho il core!

OFELIA.—Ah, crudel! Amleto! Ofelia meritò che un' ingiuria tal le facessi?

AMLETO.—Perdona, celeste creatura, accusarti non so! La tua bell' alma pura nei begli occhi rivelasi! Ah! puoi negar la luce, dire che splendor non ha il sol, che non v' ha ciel, che non v' ha Dio, ma non dei dubitar dell' amor mio! ah! non dubitar giammai di quest' amor!

OFELIA.—Ahimè! lo so! Un tant' amore non ha forza, nè virtù; lasciarmi tu puoi così se amante come il mio fosse il tuo core.

AMLETO.—No, non ti vuol lasciar; Fuggir vo' l' incostanza umana. Quell' aspetto dolce e sereno nel volontario esilio ognor mi seguirà! Ma la tua voce mi consola, è men amaro il duol, se lo blandisce amor. Un sol tuo detto, un solo basta per farmi restar al tuo piè!

OFELIA.—Angeli dell' eterno, voi che sgabel fate al Signor. Santo drappel dal ciel superno. Sii testimon d' un tant' amor!

AMLETO.—O diletta! Ofelia mia!

OFELIA.—A te quest' alma si confida!

AMLETO.—Il mio cor al tuo cor s' affida! A te do il core!

OFELIA.—Sempre insiem.

AMLETO.—A te la vita.

OFELIA.—Sempre insiem, ah! Angeli dell' eterno, santo drappel. Ah! sii tu, sii testimon d' un tant' amor!

AMLETO.—Nega, se vuoi la luce, di che più splendor non ha il sol, che non v' ha ciel, che non v' ha Dio, ma non mai dubitar di quest' amor! Ah! non dubitar giammai di quest' amor!

PASTORALE AND FINALE from Symphony in D minor

(Op. 42)—Organ Guilmant.

MISS H. CLAIBORNE DIXON (Henry Smart Scholar).

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1893) have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuëll, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are sixteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing.

GORING THOMAS SCHOLARSHIP for Composition.

SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees

PRIZES.

There are also the following twenty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

PAREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

NORMAN SALMOND PRIZE for Singing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 19.)

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required. There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 25), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

+ With respect to the subjects in Italics, see p. 20.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 20.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 18, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in *italics* in the list on p. 18 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student ...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term ...	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each) ...	7	7	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Except to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1896-7.

The First, or Michaelmas Term, commences on Monday, 28th September, and closes on Saturday, 19th December, 1896.

The Michaelmas Half-Term commences Monday, 9th November, 1896.

The Second, or Lent Term, commences on Monday, 11th January, and closes on Saturday, 3rd April, 1897.

The Lent Half-Term commences Monday, 22nd February, 1897.

The Third, or Midsummer Term, commences on Monday, 3rd May, and closes on Saturday, 24th July, 1897.

The Midsummer Half-Term commences on Monday, 14th June.

ENTRANCE EXAMINATIONS, 1896-7.*

Entrance Examinations will be held :—

For the Michaelmas Term, Thursday, 24th September, at 10.

For the Michaelmas Half-Term, Thursday, 5th November, at 2.

For the Lent Term, Thursday, 7th January, at 11.

For the Lent Half-Term, Thursday, 18th February, at 2.

For the Midsummer Term, Thursday, 29th April, at 2.

For the Midsummer Half-Term, Thursday, 10th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 17, Paying Students, paragraph 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

- A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

- B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

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- C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiate'ship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

- D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 1,944 Candidates have presented themselves for this examination, of whom 514, or an average of 26.44 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the 1896-7 Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is Saturday, 31st October, 1896. The last day for completion of the entry by payment of Final Fee is Monday, 30th November, 1896.

The following Contributions have been received towards a

Students' Aid Fund,

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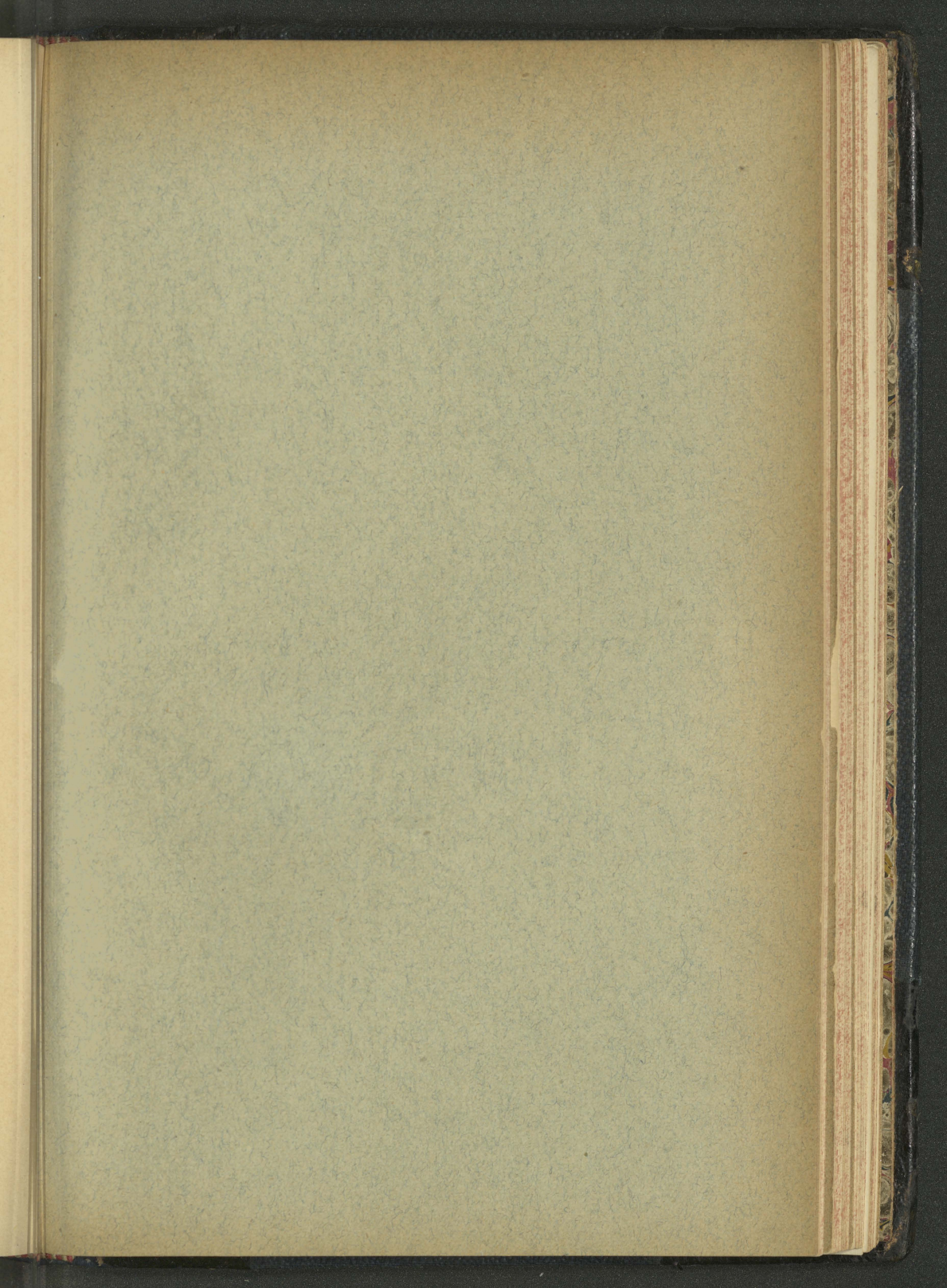
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Royal Academy of Music.

REPORT

OF THE

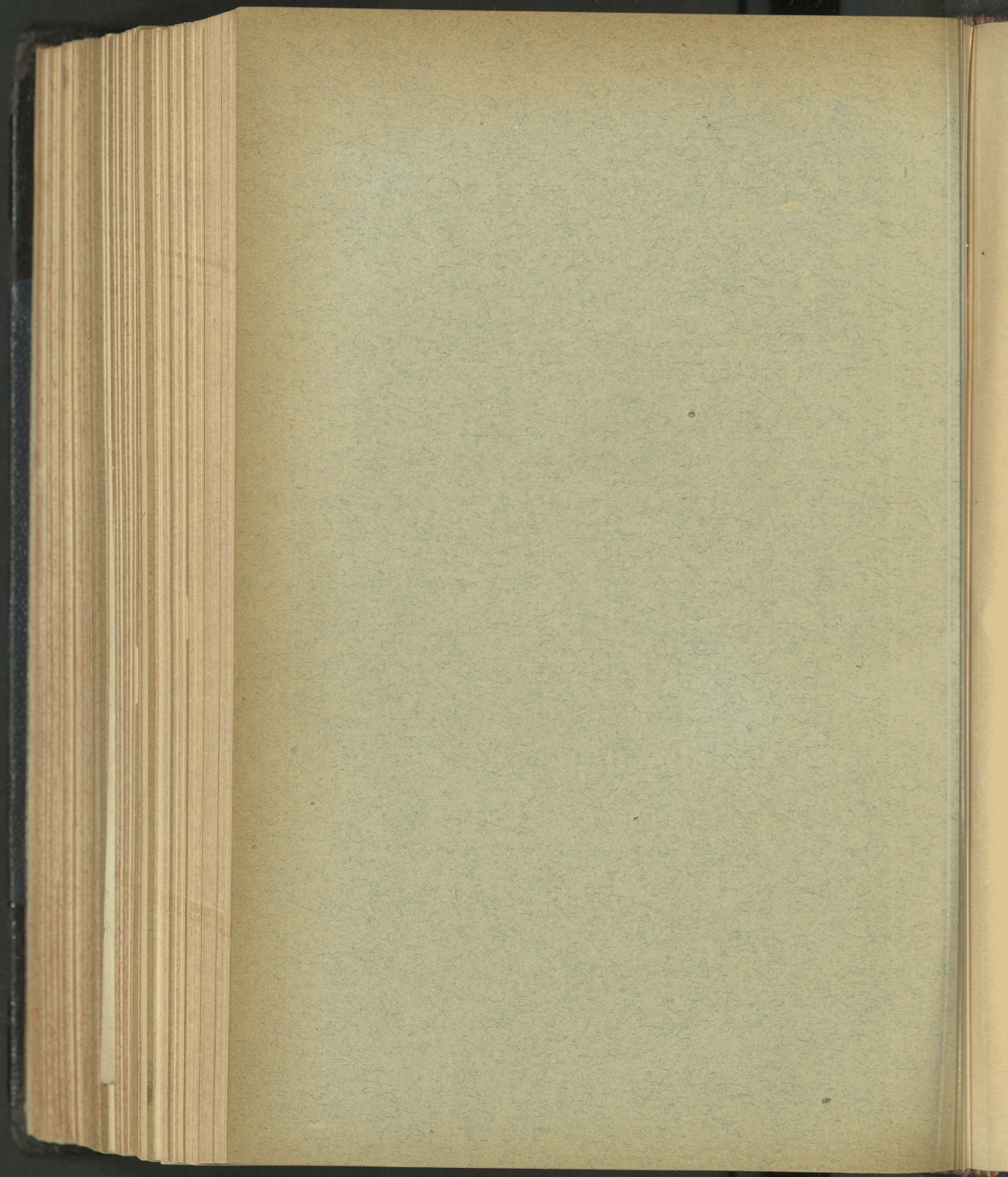
PROCEEDINGS AT THE

Annual Distribution of Prizes,

AT

ST. JAMES'S HALL,

21st JULY, 1896.





Royal Academy of Music.

ANNUAL DISTRIBUTION OF PRIZES, *21st JULY, 1896.*

THE annual distribution of prizes and medals to the students of the Royal Academy of Music took place at St. James's Hall, on Tuesday, 21st July, 1896, in the presence of a large audience, Lady Glenesk presiding. The proceedings commenced with the performance of the following music: Schubert's chorus, "God in the Tempest," by the Select Choir, conducted by Mr. H. R. Evers, solos by Miss Isabel Jay, Miss Annie Child, Mr. Rumsey, and Mr. David Jones; Bach's "Prelude from Sixth Sonata" and Paganini's "Twenty-fourth Caprice," by the Violin Ensemble Class, conducted by Mr. Emil Sauret.

Among the members of the governing bodies, professors, and friends of the Institution present were Lord and Lady Glenesk, Princess Cassano, the Duchess von Wreyde, Mr. Bonamy Dobree, Sir Frederick Abel, Mr. R. Horton Smith, Q.C., Mr. Thomas Threlfall (Chairman of the Committee of Management), Sir A. C. Mackenzie, Lady Mackenzie and Miss Mackenzie, Mr.

and Mrs. Samuel Aitken, Mr. and Mrs. F. Corder, Mr. W. H. Cummings, Mr. Henry Evill, Mr. Walter Macfarren, Mr. A. Randegger, Dr. Steggall and the Misses Steggall, Mr. and Mrs. John Thomas, Mr. and Mrs. F. Westlake, Mr. and Mrs. Frederic King, Mr. F. Korbay, Mr. and Mrs. Arthur Oswald, Madame and Miss Sherrington, Mr. and Mrs. Fred. Walker, Mr. and Mrs. H. R. Evers, Mr. and Mrs. T. A. Matthay, Mr. and Mrs. Hoyte, Mr. Alfred Gibson, Mr. E. Sauret, Mr. Hans Wessely, Mr. E. de Munck, Mr. and Mrs. A. Pezze, Mrs. Crowe, Mr. W. Farren, Mr. and Mrs. H. Lesingham, and Mr. B. Soutten.

Lady Glenesk having taken her seat on the platform, the Principal (Sir A. C. MACKENZIE) said : Lady Glenesk, Ladies, and Gentlemen, before we proceed to the more important number of our programme I must first inform your Ladyship that I am expected, nay, directed to perform my annual solo, which is a short account of our stewardship of the trust reposed in us, and I shall endeavour to be as brief and concise as my material will allow. I am happy to state, at the end of a most prosperous and highly satisfactory session, that we have every reason to be gratified at the results of our labours. In one respect it has been an exceptionally busy year, for the Committee of Management has met more frequently than during any session, within my recollection, at least. So far from complaining, however, its members, judging from the cheerful manner in which they have responded to these numerous calls, seem to have rather enjoyed the additional work which has been put upon them. Like every other Art Institution, the Academy has been severely touched by the sudden removal of several great artists—Leighton, Hallé, Barnby, and lastly Sir Augustus Harris, than whom we have no kinder or better friend. I may say that it was a rather one-sided bond of friendship which existed between us, for the kindness all came from his side ; we had nothing to offer him in return. But on no occasion did I ask a favour—and I have made many requests on behalf of the Academy in connection with our operatic and dramatic classes—without its being instantly granted. We have indeed lost a friend. I wish to

get over that particular part of my annual report which it has been my unfortunate lot never to be able to omit—that is the mention of those among our friends and professors who have been taken from us. And on this occasion I must recall to mind the cheerful presence of that genial Irishman, Mr. W. G. Wood, who was stricken in youth and health; and an ex-student and professor, who had to suffer for many years—the gentle Bampfylde. Nor can I forget the activity, the pride which another departed friend took in the work of the Associated Board of the Academy and College—I allude to its late Secretary, Mr. George Watson. By another cause, that of their resignation, we have been deprived of the services of our excellent professor of German, Dr. Merk, and of our friend, Mr. Manuel Garcia, after no less than forty-seven years of magnificent service to the Academy. But I am not going to continue in this low pitch. That difficult and much discussed question was, so far as we are concerned, finally settled at Easter; and I feel sure that none of our vocal students regret its adoption. The instrumentalists, I know, approached it in fear and trembling, but the chief difficulties have been already overcome and forgotten by this time. The encouragement given to our students in the form of scholarships and exhibitions is increasing; but I will leave our good chairman, Mr. Threlfall, to deal with the additions to our already long list. But there is one scholarship which I almost dread to mention; it has been cropping up in my reports like Charles the First's head in Mr. Dick's petition (laughter.) Two years ago, I described that head as being “in Chancery”; but I am delighted to state that the Costa Scholarship has been at last freed from that uncomfortable position, and is now under the protection of the strong arm of the Academy. It really will come into operation now. (Cheers.) The Robert Newman Prize for organ, given by that ex-student of the Academy, who is ever ready to serve his Alma Mater, was competed for for the first time in June. I must not fail to mention the generosity of the Worshipful Company of Musicians, which, as you are aware, shows

its interest in music by giving once every three years the Principal of the Academy a very hard nut to crack, the nut-cracker being the sole and solitary adjudicator of the handsome medal given to the best student. Now "the best student" is easily said, but not so easily picked out. Talent, punctuality, submission to the necessary discipline, the record of the number of recognitions given by us, have all to be considered, and after much thought I have awarded it to the present Macfarren Scholar, Mr. Percy Miles, whom I sincerely congratulate on this magnificent certificate on his merits as a student. (Cheers.) As to the scholarship bearing the name of Goring Thomas, we have after several trials not been fortunate enough to find a quite suitable scholar; we shall therefore re-open it in October in hopes of better success. Now, Madam, I fear I have already overtaxed your patience, but I must crave your indulgence for a few minutes longer. We have always been extremely proud of this old tree, under whose spreading branches we do our work and endeavour to fulfil our trust. But I almost think that we shall be obliged to fence it round and protect it by a public notice that it is forbidden to lop off any of its branches. It has just been deprived of one of its best branches, and the question arises, Why should it supply fuel, warmth, and brightness on the hearths of other and similar establishments? I don't like it at all. However, I presume we must forgive the offence just this once. We part with regret with Mr. W. H. Cummings—promoted. We lose him in a certain capacity, that of Professor, but we gain him in another sense, because we are glad to know that a, to us, personally attached colleague and friend has been called to occupy the position of Principal at the great City School of Music, and, superfluous to say, he carries with him our warmest wishes and congratulations. (Cheers.) Let me pursue the simile just a little farther and I have done. I said we were proud of our tree, which seems to be not only strong in itself, but the cause of strength in others. Happily there remains with us one of its oldest branches, one of its topmost limbs, which would resist any attempt at severance from its

trunk. I am thinking of one who has occupied the position of Professor here for more than fifty years, who is still, and who I hope will remain, a Professor for many years to come. He is still strong and able to support weights which many younger men might shrink from. I refer to Mr. Walter Macfarren. Students, I have been used to give you a few words of advice to think over during the recess. This time I need only ask you to consider a remarkable fact. Think what it means to have worked through more than half-a-century as artist, as teacher—in fact, in almost every department of our art. Make up your minds to try and accomplish a similar feat while all is yet before you, and be as fresh and fit as is Mr. Macfarren at the end of it. You all know him as well as you know the Academy itself. His intense love for the school is perhaps only to be equalled by his love for the instrument to which he has been attached during his long and useful life. You know how many pieces of music he has written for the pianoforte. Well, in celebration of his jubilee as a performer he has just written another one. A few days ago he showed it to me in sketch, to-day he brings it in its completed form. He also asked me to publish it, which I agreed to do, for the same reason which occasionally actuates a few publishers, “because there’s money in it,” only in this case it is the composer’s own money. Well, I may tell you that it consists of a very lively and cheerful movement—in fact, a “moto perpetuo”—to be practised in future years by those pianoforte students, male and female, who are lucky enough to find themselves in Division V. The matter is quite settled. He gives two gold medals to the two best players, and they will have the honour of bearing off these medals, instituted by Mr. Macfarren for the purpose of perpetuating his name in the Academy. In one sense there was hardly any need for him to do so, because his memory would have always been kept green here. But I am glad to think that he will have the satisfaction of placing his own gifts with his own hands in those of the successful. In thanking him for his highly valued services, in congratulating him on behalf of

the Committee, and I know, students, also on your behalf, I will only add that we all hope that he may be long spared to be present at repetitions of this ceremony. (Cheers.)

LADY GLENESK then presented the awards.

Mr. THRELFALL (the Chairman of the Committee of Management): Lady Glenesk, my Lord, Ladies, and Gentlemen, I am afraid that we have already somewhat unduly trespassed upon the kindness and endurance of Lady Glenesk, but we must do so a little more—at least while I ask you all to express to her our indebtedness for her kindness in coming to distribute the prizes to the students of the Academy this afternoon. It is a great delight to every student to win a prize, and it is an additional delight to have it presented with the accompaniment of a kind, sympathetic, and gracious smile. (Cheers.) I can bear witness to the pleasure with which Lord and Lady Glenesk listened to the music this afternoon, and the complimentary remarks they made at the way in which it was performed. I must add also that we specially welcome Lord Glenesk here, because he has recently shown his interest in the Royal Academy of Music by kindly consenting to become one of its directors. I must ask you to give me two or three more minutes, for this is the one opportunity we have of expressing our thanks to our examiners, both in the Academy and to those who have kindly helped us from outside in our examinations for scholarships and prizes. It is no little task, and we are deeply grateful to them. I must also refer to other kindnesses which we have received, to the kindness of that lamented Prince of Impresarios, Sir Augustus Harris, who was during the past year especially generous to the Academy in giving the students Opera tickets and the loan of dresses and properties for our operatic performances. Our thanks are also due to the Directors of the Philharmonic Society and of the Crystal Palace. I have great pleasure in mentioning that we have two new bequests to record, one from Mr. Dove to found a scholarship for the violin and an annual prize for general industry, and one from Mr. G. Mence Smith to found a vocal scholarship. I have also the satisfaction of

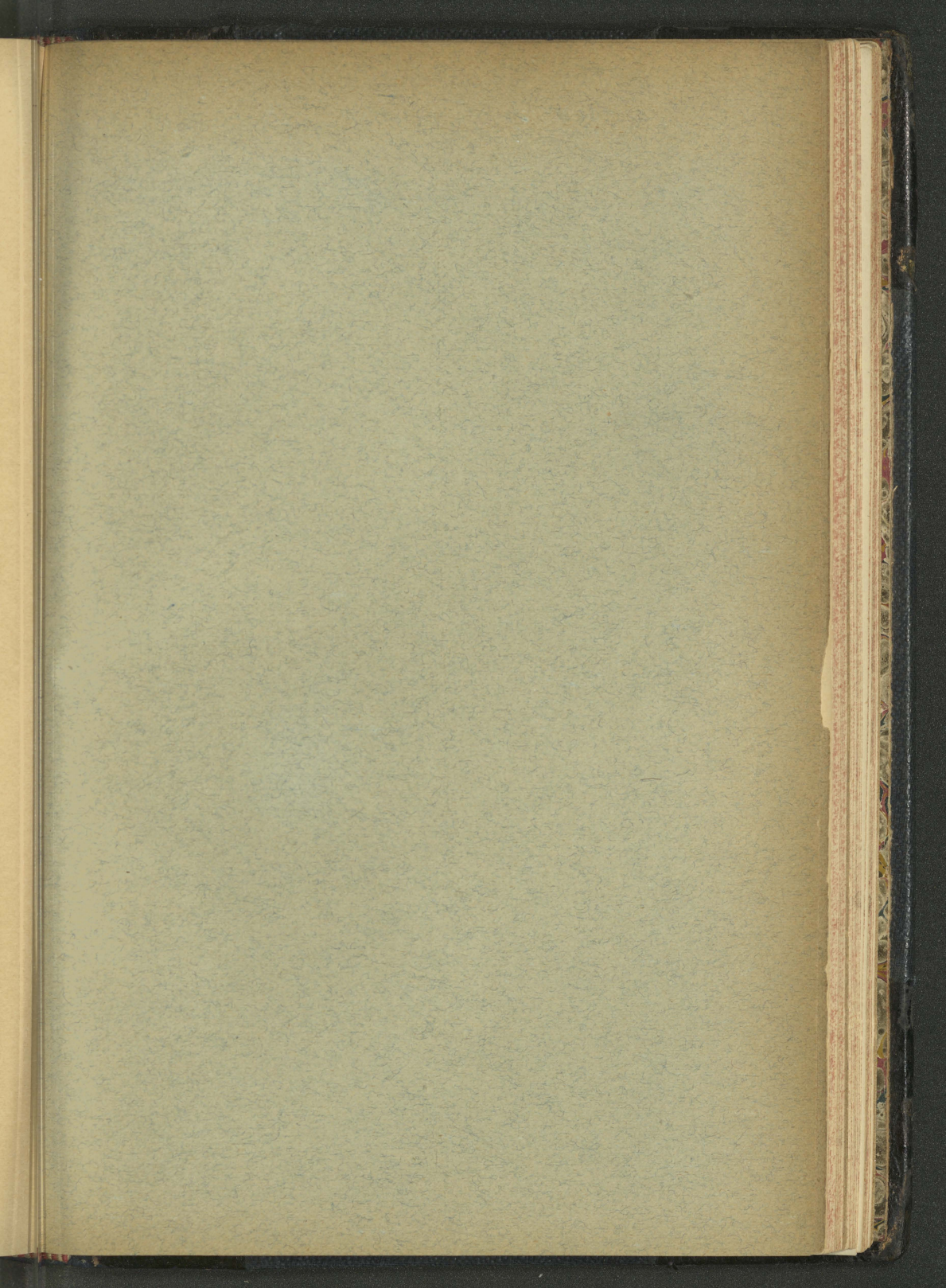
recording that certain eminent men are added to our list of honorary officers. Mr. Wharton Hood, the famous surgeon, has become honorary surgeon to the Academy; Mr. Anderson Critchett has become our ophthalmic surgeon, and Mr. Charles Baly has become our dental surgeon. There is only one other matter I desire to mention, and with that I will conclude. Twelve months ago I ventured to remind those present that there is such a thing as a Students' Aid Fund. That Fund is comparatively small in amount, but I look upon it as a very important thing. I do not think it can be sufficiently well known that every student in this Academy costs the Institution a very palpable sum more than is paid in fees; and although, as you will see from that, the education we give is extremely cheap—less than what it costs—there are unfortunately from time to time clever students who, do what they will, are unable to scrape together the small fees that are required. The Students' Aid Fund is being formed to assist such cases, and, I need hardly tell you, it will only be used by the Committee in cases of real talent, because we do not want to encourage students to remain in the Academy and waste their time when they have not got talent. There is another thing I will mention about the Students' Aid Fund. You all know what a demand there is for the violin and various other branches of study, which I need not detain you by detailing; but what about the poor French horn? Why should we not be able to say to a student who is in need of a little help, "Yes, we will give you a little help on your consenting to take up the French horn as a second study"? (Laughter.) It would be a good thing for the Academy and a good thing for the student. We are also indebted to Mr. Spencer Curwen and others who prefer to show their kindness privately by helping individual students; but I must especially refer to Mr. and Mrs. Maslin, who have given a second contribution of 50 guineas to the Students' Aid Fund. I hope that that example will be very largely followed, and we do not mind taking less or more if we can get it. (Laughter.) It has been said that it is easy to preach but difficult to practise,

and therefore I may say that since I came into this room I have made up my mind to give 100 guineas to the Students' Aid Fund. (Cheers.) I will now ask you by acclamation to record your thanks to Lady Glenesk for her great kindness in coming here this afternoon. (Cheers.)

The vote was enthusiastically accorded.

The National Anthem brought the proceedings to a close.









Royal Academy of Music.

STUDENTS'

Chamber Concert

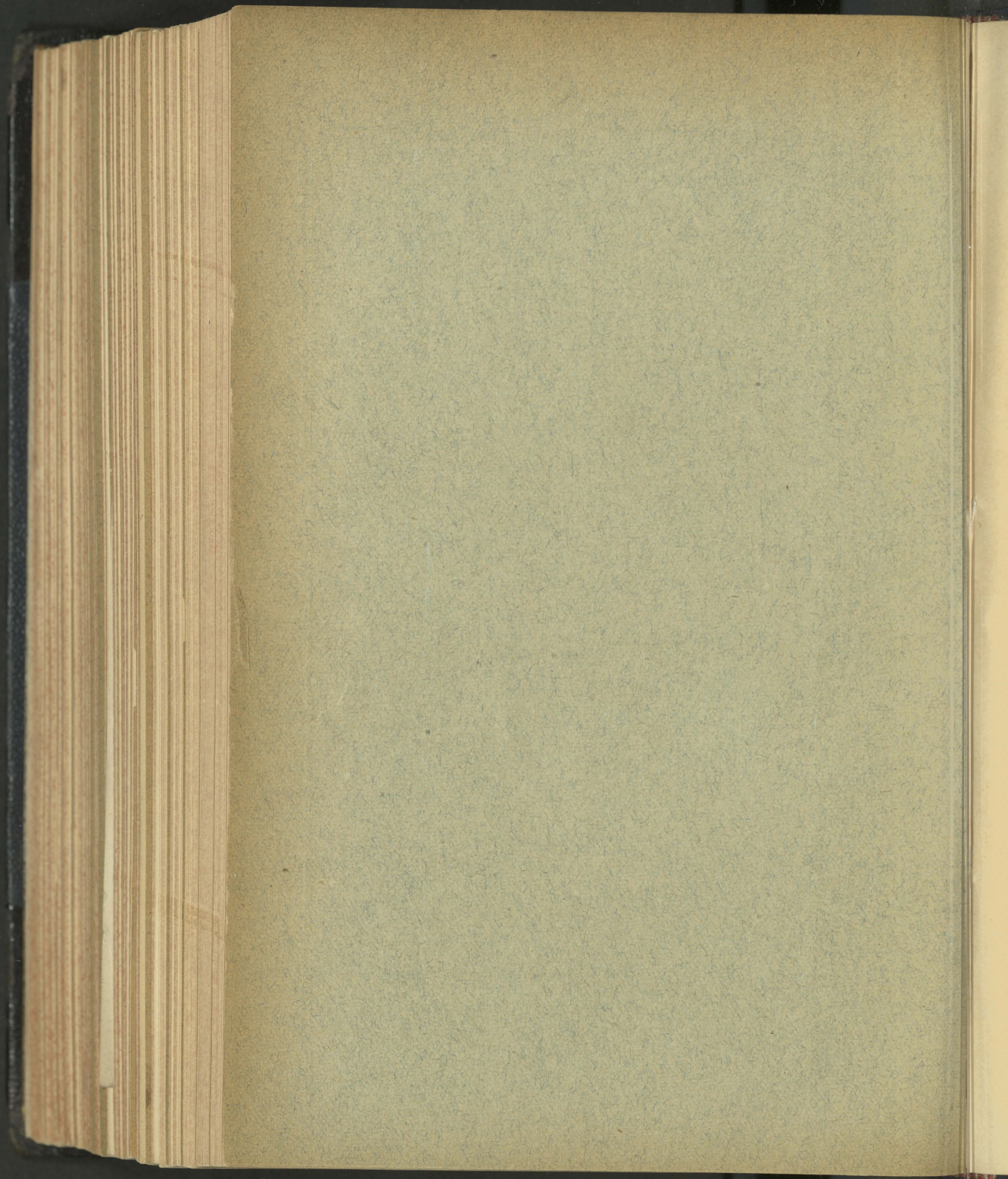
ST. JAMES'S HALL,

On Monday, November 16, 1896,

At Three o'clock.

Principal - Sir ALEXANDER CAMPBELL MACKENZIE, Mus. Doc., F.R.A.M.

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ARIA ... “Spirto Gentil” (*Don Pasquale*) ... *Donizetti.*

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TWO STUDIES { C sharp minor } (Op. 25)—Pianoforte *Chopin.*
 { A flat }

Mr. JOSEPH C. HOLBROOK.

TWO SONGS (MSS.) { *a.* “Summer” } ... *Elsie E. Horne*
 { *b.* “A May Madrigal” } (Student).

Miss CLARA WILLIAMS.

QUARTET in G minor (Op. 27)—Two Violins, Viola, and
Violoncello ... *Grieg.*

Un poco Andante—Allegro molto ed Agitato—Romanze—Intermezzo—Finale.

Messrs. W. H. REED, EDMUND MANEY, VERNON ADDISON,
and A. H. EARNSHAW.

“AUTOMNE”—Pianoforte ... *Chaminade.*

Miss DAISY SMITH.

“LA BALLADE DU DÉSESPÉRÉ”—pour Voix et Declamation *Bemberg.*

Miss GERTRUDE BEVAN and Miss ELLEN M. BOWICK.

With Violin, Violoncello, and Pianoforte Accompaniment.

Miss EDITH E. BYFORD, Miss MAY H. MUKLE, Miss MABEL E. COLYER.

THREE DANCES (MS.) { "Plantation" } —Pianoforte, Two Violins,
 { "Ländler" } Viola, and Two Violon-
 { "Tarantelle" } cellos *Joseph C. Holbrook*
 (Sterndale Bennett Scholar).

MESSRS. JOSEPH C. HOLBROOK, ALDO ANTONIETTI,
 ERNEST F. HURMAN, CUTHBERT WHITEMORE, BERTIE WITHERS,
 and A. H. EARNSHAW.

"SCÈNE ET LÉGENDE" (*Lakmé*) *Délibes.*

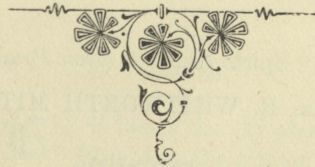
Miss MINNIE L. GRIME.

"Herbstblume" (Op. 50) }
 "Am Springbrunnen" (Op. 20) } —Violoncello ... { *Popper.*
 { *Davidoff.*

Mr. BERTIE WITHERS.

PART-SONG, "Winged love's a rover" } (MS.)
 MADRIGAL, "Sorrow can laugh and Fury sing" } *H. Claiborne Dixon*
 (Student).

Misses ISABEL JAY, MARGARET G. COOPER, MAY W. CUMMINGS,
 MARY HOWARD, J. SPICER, E. HANDCOCK, and GERTRUDE BOOTH.
 Messrs. MAENGWYN DAVIES, REYNOLDS, COWPER, J. T. WATKINS,
 WALTER FORD, and D. BAXTER.





PROGRAMME.

MONDAY, NOVEMBER 16, 1896.

.....
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

“ERÖTIKON” (Nos. 1, 2, and 3)—Pianoforte ... *Sjögren.*
MR. CUTHBERT WHITEMORE.

ANDANTE AND RONDO (MS.)—Violin and Pianoforte
William H. Reed
(STUDENT).
MR. WILLIAM H. REED AND MR. FRANK MUMMERY.

ARIA ... “Spirto Gentil” (*Don Pasquale*) ... *Donizetti.*
MR. R. WHITWORTH MITTON.

RECITATIVO.

FAVORITA del re!
qual nero abisso,
qual mia trama infernal
la gloria mia
avvolse in un istante,
ed ogni speme troncò
del core amante !

ARIA.

SPIRTO gentil, ne' sogni miei
 brillasti un dì, ma, li perdei :
 fuggi del cor mentita speme,
 larve d' amor.

A te d' accanto del genitore
 scordava il pianto, la patria,
 il ciel, donna sleal ;
 in tanto amore
 segnasti il core d' onta mortal,
 ahimé !

TWO STUDIES { C sharp minor } (Op. 25)—Pianoforte *Chopin.*
 { A flat }

MR. JOSEPH C. HOLBROOK.

TWO SONGS (MSS.) { *a.* "Summer" } *Elsie F. Horne*
 { *b.* "A May Madrigal" } (STUDENT).

MISS CLARA WILLIAMS.

a. "SUMMER."

BLUE bends the sky above,
 Blue runs the stream below,
 Earth quiet as a dove ;
 Would that my heart were so !

Nor leaf nor shadow falls
 On all the green hillside !
 Even to the cuckoo's calls
 Echo but half replied.

So lazy goes the hour,
 The very dragon fly,
 Perched on the dozing flower.
 Moves neither wing nor eye.

Bird, blossom, branch, and stream,
 All quiet as the air ;
 And lying, as in a dream,
 Earth seemeth passing fair.

b. "A MAY MADRIGAL."

BIRDS are busy on the bough,
 Listen, how they sing !
 All the world is merry now
 In the arms of Spring.
 Twinkling blossoms on the spray,
 Trembling stars above,
 How they gladden, hearing May
 Whisper softly—Love !

Fickle April gone at last,
 Doubt with her has flown ;
 May and Hope returned, and fast
 Calling to their own.
 In her garden bower the rose
 Slips a velvet glove,
 Someone calls her, well she knows
 'Tis the voice of Love !

On the vine the gentle gales
 Kiss the buds awake ;
 Drowsy violets in the vales
 All their dreams forsake.
 Back on shining pinions fleet
 Flies her faithful dove
 With May's message, strange and sweet,
 With your message—Love !

Frank Dempster Sherman.

QUARTET in G minor (Op. 27)—Two Violins, Viola, and
Violoncello *Grieg.*

Un poco Andante—Allegro molto ed Agitato—Romanze—
Intermezzo—Finale.

MESSRS. W. H. REED, EDMUND MANEY, VERNON
ADDISON, AND A. H. EARNSHAW.

“AUTOMNE”—Pianoforte *Chaminade.*

MISS DAISY SMITH.

“LA BALLADE DU DÉSESPÉRÉ”—pour Voix et Declamation
Bemberg.

MISS GERTRUDE BEVAN AND MISS ELLEN M. BOWICK.

With Violin, Violoncello, and Pianoforte Accompaniment.

MISS EDITH E. BYFORD, MISS MAY H. MUKLE,
MISS MABEL E. COLYER.

Qui frappe à ma porte à cette heure ?

—Ouvre, c'est moi.—Quel est ton nom ?

On n'entre pas dans ma demeure

A minuit ainsi sans façon !

Ouvre.—Ton nom ?—*La neige tombe ;*

Ouvre.—Ton nom ?—*Vite ouvre-moi.*

—Quel est ton nom ?—*Ah ! dans sa tombe*

Un cadavre n'a pas plus froid.

J'ai marché toute la journée

De l'ouest à l'est, du sud au nord,

A l'angle de ta cheminée,

Laisse-moi m'asseoir.—Pas encor.

Quel est ton nom ?—*Je suis la gloire,*

Je mène à l'immortalité.

—Passe, fantôme dérisoire !

Donne-moi l'hospitalité.

*Je suis l'amour et la jeunesse,
Ces deux belles moitiés de Dieu.*
—Passe ton chemin ! ma maîtresse
Depuis longtemps m'a dit adieu.

—*Je suis l'art et la poésie,
On me proscrit ; vite, ouvre.*—Non !
Je ne sais plus chanter ma mie,
Je ne sais même plus son nom.

—*Ouvre-moi, je suis la richesse,
Et j'ai de l'or, de l'or toujours ;
Je puis te rendre ta maîtresse.*
—Peux tu me rendre nos amours ?

—*Ouvre-moi, je suis la puissance,
J'ai la pourpre.*—Vœux superflus !
Peux-tu me rendre l'existence
De ceux qui ne reviendront plus ?

—*Si tu ne veux ouvrir ta porte
Qu'au voyageur qui dit son nom,
Je suis la Mort ! ouvre ; j'apporte
Pour tous les maux la guérison.*

*Tu peux entendre à ma ceinture
Sonner les clefs des noirs caveaux ;
J'abriterai ta Sépulture
De l'insulte des animaux.*

Entre chez moi, maigre étrangère,
Et pardonne à ma pauvreté.
C'est le foyer de la misère
Qui t'offre l'hospitalité.

Entre, je suis las de la vie,
Qui pour moi n'a plus d'avenir ;
J'avais depuis longtemps l'envie,
Non le courage de mourir.

Làbas dans le forêt plus sombre,
 Quel est ce voyageur perdu ?
 Autour de lui des yeux brillent dans l'ombre.
 Il marche encore au hasard, èperdu !
 Les fauves rugissent de joie,
 Ils vont se jeter sur leur proie,
 La jeune fille accourt et brave leurs fureurs :
 Elle a dans sa main la baguette
 Où tinte la clochette
 Des charmeurs.

L'étranger la regarde,
 Elle reste éblouie,
 Il est plus beau que les Rajahs !
 Il rougira, s'il sait qu'il doit la vie
 A la fille des Parias.
 Mais lui, l'endormant dans un rêve,
 Jusque dans le ciel il l'enlève,
 En lui disant : ta place est là !
 C'était Vishnou, fils de Brahma !
 Depuis ce jour au fond des bois,
 Le voyageur entend parfois,
 Le bruit léger de la baguette
 Où tinte la clochette
 Des charmeurs.

a. " Herbstblume " (Op. 50) } — Violoncello ... { *Popper.*
 b. " Am Springbrunnen " (Op. 20) } { *Davidoff.*

MR. BERTIE WITHERS.

PART-SONG, "Winged love's a rover" ... } (MS).
 MADRIGAL, "Sorrow can laugh and Fury sing" }

H. Claiborne Dixon
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MISSSES ISABEL JAY, MARGARET G. COOPER, MAY W.
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 AND GERTRUDE BOOTH. .

MESSRS. MAENGWYN DAVIES, REYNOLDS, COWPER,
 J. T. WATKINS, WALTER FORD, AND D. BAXTER.

WINGED Love's a rover,
 Where'er he may fly,
 Young hearts must follow;
 Then kiss me good-bye.

Fleet Love, O sweet Love,
 He came but for this—
 Greeting and parting,
 A smile and a kiss.

Margaret L. Woods.

BEAUTY is but a painted snare :
 Ay me, Ay me !
 She wounds them that admire it,
 She kills them that desire it,
 Give her pride but fuel,
 No fire is more cruel.

Pity from every heart is fled :
 Ay me, Ay me !
 Since false desire could borrow
 Tears of dissembled sorrow,
 Constant vows prove truthless,
 Love cruel, Beauty ruthless.

Sorrow can laugh and fury sing :
 Ay me, Ay me !
 My raving grief discover,
 I lived too true a lover,
 The first step to madness
 Is excess of sadness.

Thomas Campion.

A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1893), have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 28, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are nineteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing.

GORING THOMAS SCHOLARSHIP for Composition.

GEORGE MENCE SMITH SCHOLARSHIP for Singing.

DOVE SCHOLARSHIP for Violin Playing.

SIR MICHAEL COSTA SCHOLARSHIP for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-three Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

PAREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

NORMAN SALMOND PRIZE for Singing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required. There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 27), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

+ With respect to the subjects in Italics, see p. 22.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 20, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
“ “ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
“ “ (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Except to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1896-7.

The First, or Michaelmas Term, commences on Monday, 28th September, and closes on Saturday, 19th December, 1896.

The Michaelmas Half-Term commences Monday, 9th November, 1896.

The Second, or Lent Term, commences on Monday, 11th January, and closes on Saturday, 3rd April, 1897.

The Lent Half-Term commences Monday, 22nd February, 1897.

The Third, or Midsummer Term, commences on Monday, 3rd May, and closes on Saturday, 24th July, 1897.

The Midsummer Half-Term commences on Monday, 14th June.

ENTRANCE EXAMINATIONS, 1896-7.*

Entrance Examinations will be held :—

For the Michaelmas Term, Thursday, 24th September, at 10.

For the Michaelmas Half-Term, Thursday, 5th November, at 2.

For the Lent Term, Thursday, 7th January, at 11.

For the Lent Half-Term, Thursday, 18th February, at 2.

For the Midsummer Term, Thursday, 29th April, at 2.

For the Midsummer Half-Term, Thursday, 10th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 19, Paying Students, paragraph 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 17.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

- A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

- B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

- C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

- D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 1,944 Candidates have presented themselves for this examination, of whom 514, or an average of 26.44 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the 1896-7 Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is Saturday, 31st October, 1896. The last day for completion of the entry by payment of Final Fee is Monday, 30th November, 1896.

The following Contributions have been received towards a

Students' Aid Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

AUGUSTUS J. LITTLETON, THOMAS THRELFALL, and the PRINCIPAL.

		£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park,	the gift of his Widow	50	0	0
Anonymous, per Secretary		3	3	0
Chapman, Spencer, Esq.		52	10	0
Corder, F., Esq., F.R.A.M.		1	1	0
Cummings, R., Esq., A.R.A.M.		1	1	0
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Jewson, F. B., Esq., F.R.A.M. (deceased)		2	2	0
Macfarren, Sir G. A. (deceased)		5	5	0
Macfarren, Walter, Esq., F.R.A.M.		5	5	0
Macirone, Miss C. A., F.R.A.M.		1	1	0
Mackenzie, Sir Alexander C., Mus.D.		100	0	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)		52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)		52	10	0
Moorsom, Mrs.		3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)		1	1	0
Ramsden, Archibald, Esq.		105	0	0
Renshaw, J., Esq.		1	1	0
Robinson, R. H. A., Esq., A.R.A.M.		1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894		62	10	2
Sparrow, Chas. E., Esq.		3	14	0
Threlfall, Thomas, Esq.		105	0	0
White, His Honour Judge F. Meadows		5	5	0

ANNUAL SUBSCRIPTIONS.

Agnew, Philip L., Esq.	2	2	0
Curwen, John Spencer, Esq., F.R.A.M.	10	0	0
Macrory, E., Esq., Q.C.	2	2	0

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	Annual Subscriptions.			Donations or Life Subscriptions.		
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HER MAJESTY THE QUEEN	105	0	0			
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H.R.H. THE PRINCE CHRISTIAN				5	5	0
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Aitken, Samuel, Esq.	5	5	0			
Albanesi, Cav ^o Carlo, Hon. R.A.M.	1	1	0			
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Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M.				3	3	0
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Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M.				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
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Burnett, A., Esq., Hon. R.A.M.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
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Corder, F., Esq., F.R.A.M.	1	1	0			
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Crowe, Mrs. George	1	1	0			
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Cummings, W. H., Esq., F.S.A., Hon. R.A.M....	1	1	0			
Curtis, Miss Alice, L.R.A.M.	1	1	0			
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Davies, Miss Jessie, A.R.A.M.	1	1	0			
Davies, Mrs. Mary, F.R.A.M.	1	1	0			
Davies, Mrs. M. Read	1	1	0			
De Keyser, Sir Polydore, Bart.	2	2	0			
De Munck, Chev. Ernest	1	1	0			
Dewar, Professor James, LL.D., F.R.S.	1	1	0			
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Dudley, The Right Hon. The Earl of (deceased)				105	0	0
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Gibson, Alfred, Esq.	1	1	0			
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Goldsmiths' Company				50	0	0
Goldsmiths' Company (2nd donation)				100	0	0
Goldsmiths' Company (3rd donation)				50	0	0

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Hodgkinson, David H., Esq.	1	1	0			
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Hutchinson, J. T., Esq., A.R.A.M.	1	1	0			
Huth, Mrs. Henry (deceased), per Manuel Garcia, Esq.				50	0	0
In Memoriam, J. H., November 11th, 1862				1	1	0
Izard, Alfred E., Esq., A.R.A.M.	1	1	0			
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O'Leary, Arthur, Esq., F.R.A.M.... ..	1	1	0			
Oswald, Arthur, Esq., F.R.A.M.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
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Pagden, Mrs.	1	1	0			
Parry, Dr. C. Hubert H., Hon. R.A.M.	2	2	0			
Perrott, Mrs.	1	1	0			
Pezze, A., Esq., Hon. R.A.M.	1	1	0			
Pollock, A. G., Esq.	1	1	0			
Price, F. W., Esq.	1	1	0			
Pringle, Miss Liliat, A.R.A.M. (Mrs. J. F. Anderson)	1	1	0			
Prout, Prof. E., Mus.D. Dub., Hon. R.A.M.	1	1	0			
Purvis, Thos., Esq.	1	1	0			
Puzey, Miss Fanny H.	1	1	0			

Ralston, W. R. S., Esq. (deceased)				12	12	0
Randegger, Cav ^e . A., Hon. R.A.M.	1	1	0			
Read, J. F. H., Esq., J.P.	1	1	0			
Renaut, F. W., Esq.	1	1	0			
Richards, H. Brinley, Esq.	2	2	0			
Robertson, Ian, Esq.	1	1	0			
Robertson, Miss				12	12	0
Robinson, Miss Winifred, A.R.A.M.	1	1	0			
Rose, Henry R., Esq., F.R.A.M.	1	1	0			
Rose, Mrs., A.R.A.M.	1	1	0			
Rothschild, Alfred de, Esq.	10	10	0			
Rutson, John, Esq.	3	3	0			

Salomons, Sir David, Bart.	5	5	0			
Schloesser, Adolph, Esq., Hon. R.A.M.	1	1	0			
Schuster, Leo F., Esq.	2	2	0			
Shakespeare, W., Esq., F.R.A.M.	1	1	0			
Sherrington, Madame Lemmens, Hon. R.A.M.	2	2	0			
Sinkinson, Madame Irene (Inez San Carolo), L.R.A.M.	1	1	0			
Smith, Miss Ethel Horton, A.R.A.M.	1	1	0			
Smith, Right Hon. W. H., M.P. (deceased)				12	12	0
Smith, R. Horton, Esq., Q.C.	2	2	0			
Snook, Miss (deceased)				26	5	0
Soutten, B., Esq.	1	1	0			
Sparrow, Charles E., Esq.	2	2	0			
Speer, Charlton T., Esq., A.R.A.M.	1	1	0			
Speer, Wm. H., Esq.				26	5	0
Stainer, Prof. Sir John, Mus.D. Oxon., Hon. R.A.M.	1	1	0			
Stapley, Sir Harry, Bart.	1	1	0			
Steel, Miss Kate, A.R.A.M.	1	1	0			
Steggall, Dr. C., F.R.A.M.	1	1	0			
Stephens, Mrs.	2	2	0			
Sullivan, Sir Arthur S., F.R.A.M.	2	2	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
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Thomas, John, Esq., F.R.A.M.	1	1	0			
Thomas, W. Henry, Esq.	1	1	0			
Thompson, Arthur, Esq., A.R.A.M.	1	1	0			
Thompson, Lady, F.R.A.M.				5	5	0
Threlfall, Charles, Esq.	2	2	0			
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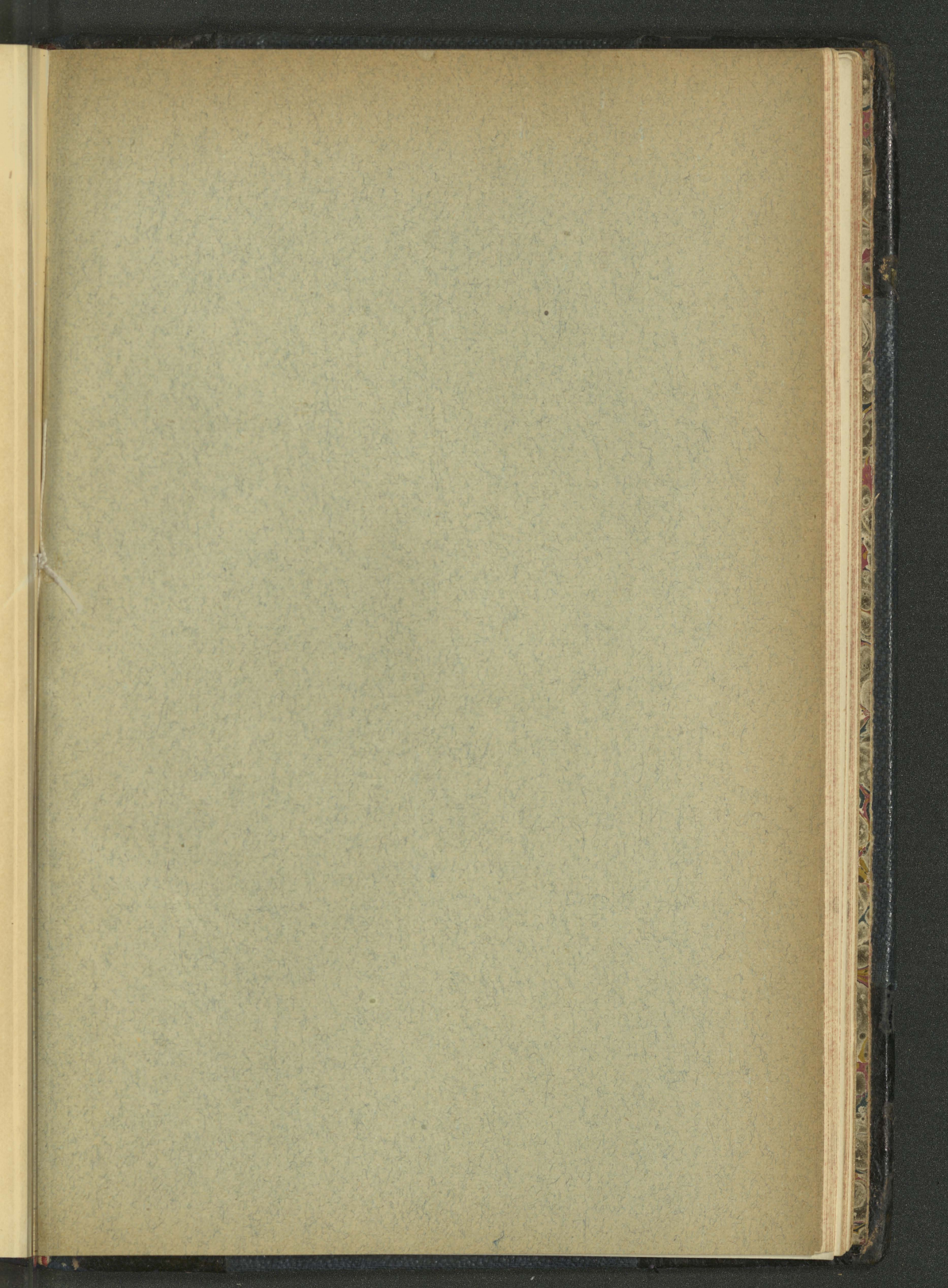
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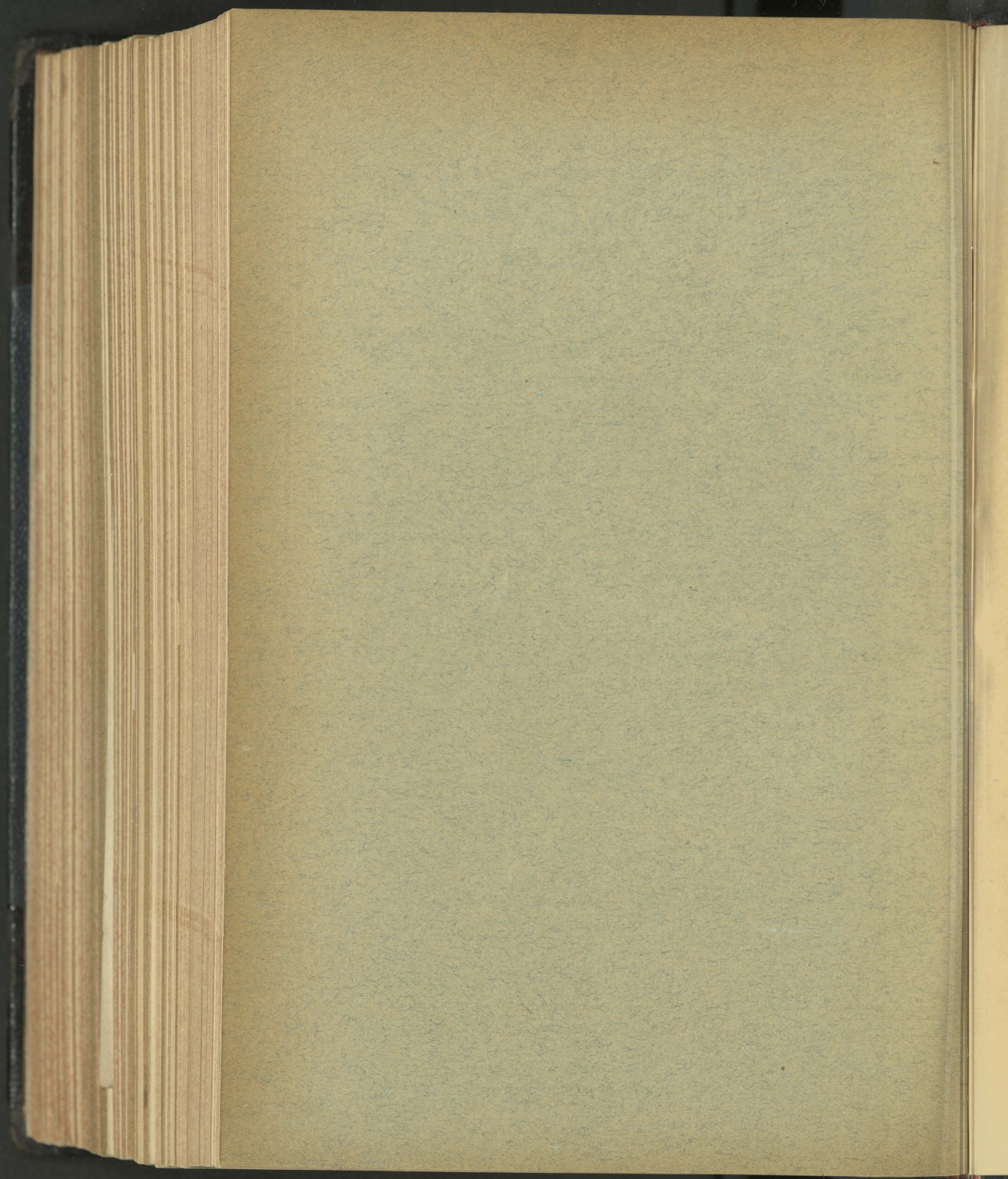
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❖ PROGRAMME. ❖

ALLEGRO BRILLANTE from Concerto in E flat, Op. 98

—Harp Parish Alvars.

Miss BROUSSON.

CONCERTO in A minor, Op. 14—Violoncello Goltermann.

Allegro moderato.

Cantilena.

Allegro moderato.

Mr. BERTIE WITHERS.

DUET from *Carmen* Bizet.

Miss MARGARET G. COOPER.

Mr. GWILYM RICHARDS.

CONCERTO in D minor, Op. 70—Pianoforte Rubinstein.

Moderato.

Moderato assai.

Allegro assai.

Miss LILY WEST.

RECIT. AND CAVATINA, "Far greater in his lowly state"
(Irene) Gounod.

Miss LILIAN COOMBER.

VIOLIN CONCERTO, Op. 53 Dvořák.

Allegro ma non troppo.

Adagio ma non troppo.

Allegro giocoso.

Mr. ALDO ANTONIETTI.

QUARTET from Act III. (*Faust*) Gounod.

Miss ANNIE MORRISON, Miss MINNIE CULLIS,

Mr. R. WHITWORTH MITTON and Mr. F. B. RANALOW.

CONCERTO in A minor, Op. 16—Pianoforte Grieg.

Allegro moderato.

Adagio.

Finale.

Mr. F. G. H. MOORE.

THE PIANOFORTE BY MESSRS. JOHN BROADWOOD AND SONS.

THE HARP BY MESSRS. S. AND P. ERARD.



PROGRAMME.

FRIDAY, DECEMBER 18, 1896.

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*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
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ALLEGRO BRILLANTE from Concerto in E flat,

Op. 98—Harp *Parish Alvars.*

MISS BROUSSON.

CONCERTO in A minor, Op. 14—Violoncello ... *Goltermann.*

Allegro moderato.

Cantilena.

Allegro moderato.

MR. BERTIE WITHERS.

DUET from *Carmen*

Bizet.

MISS MARGARET G. COOPER.

MR. GWILYM RICHARDS.

Don José. Ah, mi parla di lei.

Della madre lontana.

Michaela. Fedele messaggiera, a te di lei deggio,
Dar un foglio, e del danaro ancor,
perché un dragon non ha mai tropp'or
E poi.*Don José.* E poi ?*Michaela.* E poi davvero non oso !E poi, e poi v'è ancora un'altra cosa
Che va le più dell' or
E per un buon figliuol maggior
Valore aver suol.*Don José.* Quest' altra cosa qual è mai ?
parla omai.*Michaela.* Sì, sì parlerò, quel che m' ebbi
per te a te lo renderò.La tua madre con me uscia
dalla cappella e con amor
ba ciommi allor.Ten va, mi disse ancor, in città ;
va mia figlia, La via lunga non è ;Una volta, a Siviglia, cercar tu
de' il mio buon José, mio figliuolTu cercherai José il figliuol
del mio cor.A lui dirai tu, che sua madre pensa
notte e di a José, che per lui prega
e sempre spera.

Che lo perdona e l' ama ognor

Tel rammenta il dirai carina,

in mio nome al mio José

E questo bacio o gentilina a lui

dar tu il dei per me.

Don José. Ti bacia va mia madre.*Michaela.* Mi bacio pel figliuol.

José, lo rendo a te, promesso fu da me.

Don José. Mia madre io veggo ancor
 si' rivedo il mio villaggio
 O sovvenir caro al cor
 Come vi vo' benedir.

Michaela. La madre ei vede' ancor
 si rivede il villaggio. O Sovvenir
 caro al cor vi voglio benedir voi
 gli colmate il cor di forza e di
 corraggio, o dolce Sovvenir. La madre
 ei vede ancor ei rivede il villaggio.

Don José. Chi sa di qual demon diveni
 vola preda. Lontana pur la madre
 mi salvò nel bacio suo forz' è ch' io
 veda ah, forz' è ch' io veda un angel
 tutelar che i passi miei guido.

Michaela. Qual demon? che di tu?
 Io non comprendo ben, mi spiega il tuo pensier.

Don José. No, no.
 Parliam di te, o messaggiera
 Laggiù retornar non dei tu?

Michaela. Sì questa sera doman io
 sarò da tua madre.

Don José. Tu le vedrai? ebbene! tu le dirai
 che José l' ama e benedice sì, che
 ravveduto eglis'è. E vuol che laggiù
 la madre sia contenta di me!
 Tu dirai così, carina in mio nome
 e per José. E questo bacio, o gentilina,
 a lei dar tu il dei per me.

Michaela. Sì lo prometto a voi in nome del figliuol,
 José lo renderò come promesso l' ho.

Don José. Mia madre io la rivedo,
 ah si riveggo il villaggio O sovvenir
 caro al cor. Come vi vo' benedir.

CONCERTO in D minor, Op. 70—Pianoforte ... *Rubinstein.*

Moderato.

Moderato assai.

Allegro assai.

MISS LILY WEST.

RECIT. AND CAVATINA, "Far greater in his lowly
state" (*Irene*) *Gounod*.

MISS LILIAN COOMBER.

RECITATIVE.

I AM alone at last !
I still dream of the master,
How flash'd his eyes, now with love, now with pride,
On that night, it was he who rescued me from death :
What wonder then my dreaming ?
And tho' I be a Queen,
I am still but a woman !

CAVATINA.

Far greater in his lowly state
Than thronèd kings of fairest land ;
For his smile a queen might wait,
Monarchs brook his proud command !
O fatal troth I have spoken,
That leaveth me lone and heart-broken !
Within my soul's pure shrine I set him,
His image there to love—adore !
But now, oh ! heart, thou must forget him !
For evermore !

Ah ! this heart will remember still
How he sav'd me, the danger sharing ;
When trembled kings before his will,
And death flew back before his daring !
In that hour of terror wild
I knew no sadness, knew no sorrow !
Love in death, in radiance mild,
Gave my soul a brighter morrow !

Far greater, &c.

VIOLIN CONCERTO, Op. 53 *Dvořák.*

Allegro ma non troppo.

Adagio ma non troppo.

Allegro giocoso.

MR. ALDO ANTONIETTI.

QUARTET from Act III. (*Faust*) *Gounod.*

Margarita MISS ANNIE MORRISON.

Martha MISS MINNIE CULLIS.

Faust MR. R. WHITWORTH MITTON.

Mephistopheles MR. F. BARING RANALOW.

Martha. Saints above and Angels !
How charmingly you look, my own darling !
Where did you get your jewels from ?

Marg. Alas ! they are not mine,
I just found them by chance ;

Martha. They are yours—yonder jewels are yours,
Nor meant for any other.—
Merely a gift from some noble who humbly adores you.
My dear old man would have given me such, if he could.

Mep. I speak to Madame Schwerlein, I believe ?

Martha. You do, Sir.

Mep. If I am bold the fault is yours,
You look so kind.
(Only, see how the jewels have carried the day),
I have news for your ear.

Martha. What news ?

Mep. It afflicts me thus to grieve you,
'Tis news that comes always too soon.
Know that your tender husband
Is dead, and sends you his blessing.

Martha. Ah ! great heaven !

Marg. What is this ?

Mep. Nought.

Martha. O disastrous news !

O distress past expressing !

Marg. Ah ! my heart, how it trembles
With delight past repressing !

Faust. What joy to meet her eyes,
Half afraid, half caressing !

Mep. Know that your tender husband is dead,
And sends his blessing.

Martha. My husband has sent nothing more ?

Mep. No, blessings are cheap,
And lest you die of grief,
Seek for another richer,
And with a heart more tender !

Faust. Why lay these jewels by ?

Marg. They are far too grand for me,
A queen might properly wear them !

Mep. Happy will be the man
Whom you choose for your next,
I trust he will be worthy.

Martha. You sigh, for why ?

Mep. I sigh because of my misfortunes.

Faust. Lean on my arm for awhile.

Marg. I pray you forgive me.

Mep. Honour me !

Martha. How sweet a smile !

Mep. This good neighbour hopes to thieve me !

Martha. And so you never take a rest ?

Mep. Never do !

Hard on a man like me so steady,
Not a friend—not a home—not a lady.

Martha. That, in youth, perhaps may be best,
But there's nought more doleful in nature
Than is an old unmarried creature.

Mep. Such a creature, old and alone,
I confess has often made me shiver.

Martha. You may escape the chance for ever,
And should, before you turn to stone.

Faust. But why are you lonely ?

Martha. My mother is gone,
At the war is my brother,
One dear little sister I had
And the darling, too, is dead ;
The angel loved me and loved me only,
I waited on her night and day :
I worked for her, O, so dearly !
But those to whom we cling most nearly
Are the first to be summoned away.
Sure as ever morning came,
Came her call and I must be there ;
Since she could speak she called me " mother,"
O my bird ! never for another
Half so truly my heart will care.

Faust. If a second angel made by heaven
Could so pure, so perfect be !
She was an angel ! sister to thee !

Martha. Sir, you do not hear,
And your quiet sneer
Is put on to grieve me.

Mep. Do not be severe
If the time is near
When I must leave you.

Marg. Ah ! my lord, I fear
Words like yours to hear,
While they murmur near
I must, alas ! forgive you.

Faust. No ! do not leave me !
Wherefore should you fear ?
Heaven strike me down if I deceive you.

Martha. You go like another,
After having spoken,
Leaving one alone !

Marg. I pray you go—the night comes on !

Faust. Ah ! unkind one ! to deny me !

Mep. Ere the scene becomes too moving
'Twere best to fly.

Martha. Now be most civil,
Methinks :—why, he is gone !
My lord ! my dear lord !

Mep. Yes, so let her run,
Yonder jolly matron loving,
Was longing, upon my word,
Tenderly to wed the Devil !
How absurd.

Faust. Margarita ?

Martha. Good sir !
Your most obedient !

CONCERTO in A minor, Op. 16—Pianoforte *Grieg.*

Allegro moderato.

Adagio.

Finale.

MR. F. G. H. MOORE.



A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

• The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1893), have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuëll, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 28, 1880, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are nineteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing.

GORING THOMAS SCHOLARSHIP for Composition.

GEORGE MENCE SMITH SCHOLARSHIP for Singing.

DOVE SCHOLARSHIP for Violin Playing.

SIR MICHAEL COSTA SCHOLARSHIP for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-three Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

PALEPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

NORMAN SALMOND PRIZE for Singing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 27), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

+ With respect to the subjects in Italics, see p. 22.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 20, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)... .. .	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch.*

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Except to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1896-7.

The First, or Michaelmas Term, commences on Monday, 28th September, and closes on Saturday, 19th December, 1896.

The Michaelmas Half-Term commences Monday, 9th November, 1896.

The Second, or Lent Term, commences on Monday, 11th January, and closes on Saturday, 3rd April, 1897.

The Lent Half-Term commences Monday, 22nd February, 1897.

The Third, or Midsummer Term, commences on Monday, 3rd May, and closes on Saturday, 24th July, 1897.

The Midsummer Half-Term commences on Monday, 14th June.

ENTRANCE EXAMINATIONS, 1896-7.*

Entrance Examinations will be held:—

For the Michaelmas Term, Thursday, 24th September, at 10.

For the Michaelmas Half-Term, Thursday, 5th November, at 2.

For the Lent Term, Thursday, 7th January, at 11.

For the Lent Half-Term, Thursday, 18th February, at 2.

For the Midsummer Term, Thursday, 29th April, at 2.

For the Midsummer Half-Term, Thursday, 10th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 19, Paying Students, paragraph 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 17.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

- A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

- B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

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